CATALOGUE

OF

ENGLISH POTTERY

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CATALOGUE

OF

THE COLLECTION OF

ENGLISH POTTERY

IN THE DEPARTMENT OF

BRITISH AND MEDIÆVAL ANTIQUITIES AND ETHNOGRAPHY

OF THE

BRITISH MUSEUM

BY

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LONDON

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PREFACE

THE following Catalogue, prepared by Mr. R. L. Hobson, forms the first of a series which will embrace all the ceramic productions of mediæval and later times.

The introductory notices to the several sections are intended to be sufficiently detailed to obviate the necessity for constant reference to the ordinary works on the subject.

I have read through all the descriptions and introductory matter.

CHARLES H. READ.

DEPARTMENT OF BRITISH AND MEDIÆVAL ANTIQUITIES, &c.

August, 1903.

ERRATA

Page 208, *line* 35, *for* warm *read* waxen.

H 61. This flask (*Fig.* 128), hitherto regarded as of pottery, turns out to be an unusually opaque porcelain, no doubt of Lowestoft make. The ware is a dingy white, and the glaze soft and minutely crazed all over, but a close examination reveals slight translucency in one place, and on the strength of this the flask must be accepted as porcelain.

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INTRODUCTION

THIS collection, like a large proportion of what constitutes the Department of British and Mediæval Antiquities, owes its existence to the personal tastes of Sir Augustus Wollaston Franks, the first keeper of the department. From the time that he came to the Museum in 1851 his ruling idea was to bring together representative series to illustrate the various branches of British Archæology. The formation of the collection of English Pottery was no exception to the methods by which he carried out his purpose; he made it as complete as his opportunities allowed and then offered it to the Museum. To supplement this munificent gift, he recommended the purchase of the important collection formed by Mr. Henry Willett, of Brighton. The considerable series brought together from these two sources has been increased from time to time by gifts and purchases, not least among the former being those of the original founder of the collection.

The period illustrated covers the manufacture of pottery in this country, roughly speaking, from Norman times to the nineteenth century. A more precise delimitation of the subject is impossible, owing, on the one hand, to our imperfect knowledge of the industry in early mediæval times and, on the other, to the fact that many of the potteries founded in the eighteenth century continued far into the nineteenth, and, indeed, are in some cases honourably surviving to the present day. Considerations of space, however, would sufficiently explain the exclusion of quite modern wares, and as bounds had to be set somewhere to the accumulation of specimens, it will be allowed that the period of mediocrity which followed the opening of the nineteenth century and lasted to about 1850, offered an appropriate point for the line of demarcation. Up to this time the interest is well sustained by the upward progress of English pottery from a condition of almost barbarous rudeness to a definite and distinctive position, commanding the homage of the civilised world. The period that succeeded was one of stagnation and decadence, imitation taking the place of progress, and the wares produced under these circumstances are of little interest. A much larger collection might, no doubt, have been formed within these limits, but Sir Wollaston Franks considered the size and numbers of his specimens of secondary importance, and aimed at collecting samples of as many wares as possible, excluding sets and services in favour of pieces with marks or other documentary interest.

A brief survey of the principal stages of development throughout this period will not be out of place. In mediæval times the potter received, and perhaps deserved, little or no encouragement. His wares were of the commonest description; the materials were coarse and gritty, unrefined and ill-baked; the glaze was sometimes altogether wanting, often only applied in sufficient quantity to render the vessel

impervious, rarely enriching the entire surface: it was a yellowish lead glaze varied with green and purplish-black colouring, produced by copper and manganese; washes and slips of white and red clays, and rude ornament either applied or incised, completed the scheme of decoration.[1] Under such circumstances his productions would be in little demand outside his own class, and only exceptional pieces would find their way to the tables of the noble or the rich, where the drinking vessels were of silver or more precious materials. The native wares of the sixteenth century show some improvement, but the superior skill and technical knowledge observable in a few exceptional specimens of the period are almost certainly to be attributed to foreign workmen; it is highly probable that the pieces thought worthy of the description "les poteries gracieuses de la reine Elizabeth" and the treasured examples of "terre d'Angleterre" recorded in old inventories were the handiwork of these immigrants. Interesting developments took place in the seventeenth century. The growing intercourse with the Continent and the greater familiarity with foreign productions stimulated the English potter to aim at something better than the common crocks of every day use. His materials were as yet no finer than those of mediæval times, but the quaint and fascinating results achieved with them show that his ambitions were at length aroused. The delightful tygs, posset-pots, mugs, candlesticks, cradles, and other objects, the treasured heirlooms of the cottagers, can be traced back to this period of awakening. Their surface was usually coated with a rich lead glaze often turned to a glossy black or streaky purple colour by varying quantities of manganese, and ornamented now with stamped or applied designs of a primitive kind, now with trailed and dotted patterns in white, orange, and red clays applied in a liquid state known as "slip." Sometimes the slips were worked into a pattern resembling graining or paper marbling, and sometimes they formed a thick covering through which the decoration was scratched into the body of the ware. The little that is known of the history of these wares leads us to suppose that they developed first in Kent, then in the neighbourhood of London, then in Staffordshire, and other parts of the country, and it is significant that the Kentish slip wares show signs, if not very distinct ones, of foreign influence in the peculiar stamped ornaments that characterise them. But if, as one would infer, Continental influences were at work in the first making of these wares, the art had hardly reached the Thames before these influences disappeared, and the slip wares of Staffordshire, the Midlands, and the North are of a purely native character. As is only natural, the manufacture of these simple forms of earthenware has never entirely ceased, and they may be seen to this day in country fairs and markets.

But the effect of imported wares is unmistakable in other directions. For many years the salt-glazed stonewares of the Rhenish provinces had been sent over from Cologne and the coast towns, and had aroused the curiosity and emulation of English potters. Patents were applied for from time to time by men who claimed to have mastered the secret of making them, but it does not appear that the mystery was

[1] It must be noted that the more intelligent and skilful workmen at the monasteries produced superior results with the same materials; but this success was practically limited to tile-making.

satisfactorily solved till the end of the sevententh century, when John Dwight, of Fulham, succeeded in making the "Cologne wares." Dwight had indeed mastered the manufacture of salt-glazed stoneware, and some of his productions were of so fine a texture as to lead him to think that he had discovered the secret of porcelain-making. In artistic merit Dwight's finer stoneware has no equal in the whole range of English pottery and porcelain, and it is nothing short of astonishing to find this brilliant ceramic development side by side with the crude slip-wares of the period. It was, nevertheless, of indigenous growth, showing foreign influence in nothing but the salt glaze, and, strange to say, it disappeared as suddenly as it had developed, having had little apparent effect upon the pottery of the period. It was, in truth, too far ahead of the times to be a commercial success, and Dwight, fearing lest his descendants should pursue this part of the manufacture at a loss, concealed his moulds and recipes. Meanwhile Chinese blue and white porcelain brought into Europe by the Portuguese and Dutch in the sixteenth century had inspired the manufacture of a white earthenware that, it was hoped, might compete with the Oriental wares; indeed, the tin-glazed pottery of Delft in Holland, first made about the year 1600, went a considerable way towards the realisation of this object. The manufacture of Delft ware was in turn introduced into England about 1630, and spread throughout the country in the course of the century. It was the first attempt at a white table ware on this side of the Channel, and it came into such general use that the word delft is even now current as a synonym for earthenware. After nearly a hundred years of undisputed popularity, its vogue was seriously shaken by the white Staffordshire stoneware, and it was finally driven from the field by the perfected cream ware of the last decades of the eighteenth century.

Although the process of glazing with salt was perfectly understood by Dwight, of Fulham, at least as early as the year 1670, it was not till some years later that it found its way into Staffordshire. There can be little doubt that it was introduced into the Potteries by two[1] Dutchmen, Elers by name, who worked at Bradwell, between Newcastle and Tunstall, from about 1690 to 1710, and left behind them (very unwillingly, according to tradition) processes that were destined to revolutionise the potting industry of the district. The use of the lathe and of metal stamps for shaping small relief ornaments, alabaster moulds, and salt-glazing are the four innovations ascribed by Wedgwood to this source, though it must be admitted that the third is open to question. Besides this they made a remarkably fine red stoneware, and possibly a black ware as well, and their methods of refining, potting, and firing the clay must have been a revelation to the untutored workmen among whom they had settled.[2] But the hints that they dropped fell on fertile soil, and at the time of their departure the centre of gravity of the pottery trade had shifted to Staffordshire, where it has ever since remained undisturbed.

Descriptions of the Potteries written before the nineteenth century are few and far between, at least as far as our present knowledge of them extends. There may be

[1] It is a disputed point whether both the brothers worked at Bradwell or only one of them.

[2] All the refinements of the Elers were known to Dwight, of Fulham; indeed, it is not improbable that the brothers were indebted to him for much of their special knowledge.

several that still lie buried in the mass of contemporary literature waiting for some fortunate searcher to bring them to light. But those at present known are strictly limited, and the three most important are from the pens of Dr. Plot in 1686, Dr. Pococke in 1750, and Josiah Wedgwood at various times.

Dr. Plot's note in his *History of Staffordshire* (published in 1686) has been so frequently quoted in the various works on English earthenware that only a few points need be mentioned here. Slip-ware, of which he describes the manufacture in detail, was made at Wednesbury, but Burslem was even then the chief centre of all the existing forms of the potting industry. The clays used were dug up close to the town, and consisted of four principal clays for the body of the ware:—

"(1) *Bottle clay*, of a bright whitish streaked yellow colour.

(2) *Hard fire clay*, of a duller whitish colour, and fuller intersperst with a dark yellow, which they use for their *black wares*, being mix't with the

(3) *Red blending clay*, which is of a dirty red colour.

(4) *White clay*, so called, it seems, though of a blewish colour, and used for making yellow-colour'd *ware*, because yellow is the *lightest* colour they make any ware of."

Three sorts of slips were used—"orange," the so-called "white," which was in reality of a yellowish tone, and "the *red slip*, made of a dirty reddish clay, which gives *wares* a black colour." Plot goes on to explain the very primitive methods of preparing the clay and the various stages of the manufacture, including the trailing on of the slip, marbling, glazing, and firing. The glaze was usually dusted on in the form of powdered lead ore (called *smithum* by the potters), but for special pieces the lead was first calcined; the motley colour was obtained by blending manganese (called *magnus*) with the lead.[1] Josiah Wedgwood[2] describes the wares made in Staffordshire before about 1693 as "coarse black, cloudy, and moulded" earthenware made of the clays found on the spot and glazed with lead ore. They consisted of butter pots, coarse dishes, porringers, and a few mugs. He considers that the revolution in Staffordshire pottery was brought about by the introduction of tea and the arrival of the Elers, to whom he assigns the credit of introducing the lathe, metal dies for stamped ornament, the use of alabaster moulds, and salt-glazing. He also gives two very interesting lists—one of the potters of Hanley and their wares at the end of the seventeenth century and beginning of the eighteenth, and the other of the potters of Burslem between the years 1710-15.[3]

The account given by Dr. Richard Pococke in July, 1750, is little known; it is of sufficient interest to be given at some length, and will serve to illustrate the progress made in the first half of the eighteenth century:—"We came," he writes, "to Madely Hill where we first met the vein of that clay for which this country is so famous and is used in the making the common earthenware . . . . and this doubtless gave rise to the making the stoneware in this country for which they have none of the materials

[1] See *Cat. M.P.G.*, p. 100.

[2] Writing about 1765.

[3] *See* Introduction to the *Catalogue of a Loan Collection of the Works of Josiah Wedgwood exhibited at the Liverpool Art Club, Feb.*, 1879, and Meteyard, *Life of Josiah Wedgwood*, vol. i., p. 190.

on the spot; the composition being a calcined flint, from a fifth to a sixth, and pipe clay brought from Poole; the flints they get from Lincolnshire and other parts; these are ground, put in water and stirred, and this water is passed through a lawn sieve, then they boyl it to a consistency and work it after the common way of making pots; such things as can't be wrought with the wheel, as some boats, statues, etc., are cast in moulds made of calcin'd alabaster. The manner of casting the former is curious; they pour the liquid into the mould, which is of the size of the vessel, and in a short time it soon setts round the mould, and then they pour off the rest.[1] This white ware is only glazed with salt; the baking, etc., is after the manner of the other ware. The red ware, in imitation of china, which they call the dry red china ware, to distinguish it from the glazed, is made of the red clay found here; but as it does not take among the common people, there is but little demand for it; they make garden flower pots of it, which are beautiful for the ladies' apartments. The colour'd glaze stone ware is not of so fine materials as the white, which is also in very different degrees of perfection, which much increases the price. Such of all sorts as are not perfect are call'd wastlings and are sold very cheap to hawkers. The common earthenware unglazed as garden pots and the glazed of that kind is a very poor business; they bake 'em in kilns built in the shape of a cone, which make a very pretty appearance, there being great numbers of them in all the country beyond Newcastle.

"Newcastle-on-Line is a small well built town . . . . it is the market town and capital of the Pottery villages; there are some few potters here and one I saw at Limehouse . . . . I took a piece of what he had perfected here, but he makes what he calls japan'd ware and of this he has made boxes for ladies' toilets and several other things; he also makes statues of elephants, lyons, birds, etc., in their natural colour but they are of a stone ware glazed; they have also what they call tortoiseshell and another they call enamelled; one sort of it is painted on white stone in colours and does not do well but they have another sort which is glazed red, blue or green, with raised flowers on it coloured; these raised flowers are cast in moulds and put on, so that they frequently come off; but these last are very beautifull and at one place they make a dark blew glaze, at another yellow, which, when they are quite plain and well done, look very much like china tea pots; they also colour the stone without any other glaze but salt, as in the white; they make dove colour and brown, but they only colour the outsides of the dishes; I told them if they coloured the inside too, they would look more like china and would probably take for breakfast dishes.

"On the 6th I went to see the Pottery villages and first rid two miles to the east of Stoke[2] where they make mostly the white stone. I then went a mile to Shefly (? Shelton) where they are famous for the red china; thence to Audley Green a mile further north, where they make all sorts, and then a mile west to Bozlam, where they make the best white and many other sorts and lastly a mile further west to Tonstall, where they make all sorts too and are famous for the best bricks and tiles; all this is an uneven, most beautiful, well-improved country, and this manufacture brings in

[1] As is done to this day.

[2] Dr. Pococke probably meant to say "two miles to the east *to* Stoke."

great wealth to it; and there is much civility and obliging behaviour, as they look on all that come among them as customers, that it makes it one of the most agreeable scenes I ever saw and made me think that probably it resembles that part of China where they make their famous ware."[1]

It will be seen that the Potteries had undergone a transformation between the periods described by Dr. Plot and Dr. Pococke, and we have already shown that this interval of progress was initiated by the processes brought into the district by the brothers Elers. The improvements that rapidly succeeded one another in the eighteenth century have been recorded by Simeon Shaw in his *History of the Staffordshire Potteries* (published in 1829); but it is unfortunate that Shaw's history is largely based on tradition and the gossip of the old potters of his day, for in the following summary of the critical stages in the Staffordshire potting industry we have often had to depend on his not very trustworthy statements for want of any other evidence:—

Ground flint was introduced into the body of the ware by John Astbury about 1720; it made the salt-glazed stoneware (and afterwards the earthenware) whiter and crisper.

The same potter used a wash of white Devon or Dorset clay on the surface of his dark-coloured earthenware: these clays were subsequently introduced into the body.

Cream ware was first made by Thomas Astbury, son of John Astbury, about 1725.

Cockspurs, triangles, etc., were first used to support the pieces in the oven about 1736.

Plaster-of-Paris moulds were introduced from France by Daniel, of Cobridge, about 1743.

Glazing by immersion in fluid glazes, and the use of cobalt to whiten the cream glaze, are improvements ascribed to Aaron Wedgwood and Littler about 1750.

Firing the ware to a biscuit state before glazing is said to have been first practised by Enoch Booth about the same date.

To this period probably belongs the first use of flint in the lead glaze.

Painting in blue under the glaze began about 1740 and in enamel colours over the glaze about ten years later.

Printing over the glaze was practised at Liverpool by Sadler about 1750, and under the glaze at Worcester probably about 1770: these processes came into the Potteries in each case a few years later.

Growan stone, or Cornish Kaolin, was used in the cream ware body by Josiah Wedgwood about 1769, and has been found to be essential for making the best earthenwares.

[1] *The Travels through England of Dr. Richard Pococke*, edited by J. J. Cartwright, and printed for the Camden Society, 1888, vol. i., pp. 6-8. The visitor of the present day will find "the pottery villages," described in the last paragraph, now joined together in one continuous town, including Stoke, Burslem, Hanley, Tunstall, Shelton, etc.

The ambition of the early Staffordshire potters was to produce a white ware as elegant and serviceable as porcelain; and although an earthenware that was nearly white was made during the last years of the eighteenth century, the slight bluish-green tint was not quite dispelled from the glaze until the early nineteenth century, when the hard white earthenwares, of which Mason's Ironstone China is a good example, were perfected. Meanwhile, however, Wedgwood's cream-coloured queen's ware had obtained an immense and well deserved popularity, as it met all the requirements of daily service, and had besides the advantages of neatness, cheapness, and durability. The other new or improved bodies made during this period of experiment and progress are discussed in their places in the Catalogue, and will be nearly all found associated with the names of the four pioneers of Staffordshire pottery—Elers, Astbury, Whieldon, and Josiah Wedgwood.

When we consider that the earthenwares of Italy, France, Germany, Spain, and the Netherlands had reached their zenith a hundred years at least before the Staffordshire potters had advanced beyond black tygs and slip ware, it is surprising how little of the subsequent development in the Potteries was due to Continental influences. English Delft ware, it is true, was an imitation pure and simple, as its name candidly admits. The improvements of the Elers, of which it would be difficult to overestimate the importance, were no doubt foreign importations; but it must be allowed that the most important of these, the making of salt-glazed ware, developed into a great industry on entirely original lines. The inventive skill of the Staffordshire potters once awakened and aided by the wealth of natural material in the county, was capable of producing the black Egyptian, agate, tortoise-shell, and the various Astbury and Whieldon wares, which are almost exclusively English, and last, but most important of all, the neat and serviceable cream or queen's ware. With these they began in their turn to invade the Continent, and such was their superiority that the Continental delft and *faïence* manufacturers had to follow their lead or (as was commonly the case) fall out of the competition. Josiah Wedgwood's inventions completed the conquest, and at the end of the eighteenth century English earthenware was supreme in the European market.

Marks on English earthenware are usually of a simple character, giving the name or cypher of the maker, sometimes accompanied by the name of the locality in which he lived; trade marks such as the anchor, ship, beehive, etc., though commonly seen on modern wares, occur less frequently in the eighteenth century.[1]

This fact, combined with the habit of wholesale imitation of the most successful wares, that prevailed among the potters, leaves room for difference of opinion as to the authorship of individual pieces and in some cases of whole classes of pottery. Of the latter difficulty the early tygs, the Delft ware dishes with blue-dash borders, and much of the slip ware are notable examples. Besides this our very limited acquaintance with such potters as Astbury (father and son), Twyford, Dr. Thomas

[1] Marks were not unfrequently put on the wares for the vendor, whose name would appear in place of the maker's; other marks which sometimes prove misleading, are those of the decorators of the ware.

Wedgwood, Whieldon, and a hundred other lesser lights, our want of precise information about some considerable factories such as Tickenhall, Cockpit Hill (Derby), and Wrotham in Kent, and our undoubted ignorance of the very existence of many more, all these considerations make dogmatic attributions very dangerous.

Under these circumstances the classification of the early wares has only been attempted on the broadest lines, and such expressions as Elers ware, Astbury ware, Whieldon ware must be taken to indicate that the piece in question belongs to a class of which Elers, Astbury, or Whieldon were the most noted exponents, and not that it was necessarily made by one of these great potters.

In conclusion, it should be stated that in this Catalogue, which is necessarily a compilation, free use has been made of what has been already written on the English earthenwares. The following works are those chiefly referred to:—

A History of Pottery and Porcelain, by Joseph Marryat, London, 1868.

The Ceramic Art of Great Britain, by Llewellynn Jewitt, 2 vols., London, 1878.

Marks and Monograms on Pottery and Porcelain, by W. Chaffers, London, 1886.[1]

[2] *English Earthenware*, by Prof. A. H. Church, London, 1886.

[3] *Catalogue of the British Pottery and Porcelain in the Museum of Practical Geology*, by T. Reeks and F. W. Rudler, London, 1876. (Abbreviated throughout to *Cat. M.P.G.*)

[2] *The Art of the Old English Potter*, by L. Solon, London, 1883.

History of the Staffordshire Potteries, by S. Shaw, Hanley, 1829.

In the introduction to each section mention is made of any special work that has proved useful, but detailed references are only given in cases of exceptional importance.

Special thanks are due to Mr. L. Solon, Stoke-upon-Trent, and Mr. W. Burton, Clifton Junction, Manchester, who have looked over the MS. of the various sections and have given much valuable help. Mr. Burton's great technical knowledge and unfailing good nature have assisted in many difficulties that have arisen from time to time. By the courtesy of Prof. A. H. Church and the authorities of the Victoria and Albert Museum we have been able to use blocks 17, 20, 80, 89, 93, 94, 95, 97, 106, and 113 which appeared in *English Earthenware*, and by that of the Royal Archæological Institute we have had the use of electrotypes from blocks in their possession for figures 36, 37, 53-58, 61-66, 67, 71-79, 81, and 82.

[1] More recent editions of this work have been published, edited by F. Litchfield.

[2] The works of Prof. Church and Mr. Solon have been particularly useful.

[3] These collections have been transferred to the charge of the Victoria and Albert Museum: a part of them is at present lodged at the Bethnal Green Museum.

A brief description of the manufacture of a simple vessel will help to explain the common technical terms that are inevitable in any ceramic work :—

The carefully selected clay is washed, refined, and stored in lumps of a convenient size for use.

The lump or part of it is, then, either (1) *thrown* on the *wheel*[1] (*i.e.*, made to assume any simple rounded shape required by means of the rotatory motion of a revolving disc on which it is placed and the guidance of the potters' hand), or (2) flattened into a thin *bat* or cake and pressed in a mould, or (3) diluted to a creamy state (called *slip*) and used in the casting process—in which it is run into a plaster-of-Paris mould, which absorbs the moisture and allows the clay to settle in a skin round its walls.

The object shaped by any of these processes is allowed to dry till it is tough enough to be freely handled. It is then, if necessary, finished on the lathe or by hand, and the handles and other necessary adjuncts are *luted* on (*i.e.*, fastened by means of liquid clay or slip).

It is next put in a *sagger*—a fireclay box, which protects it from the flames and gases of the kiln—and placed in the pile of saggers with which the *biscuit-kiln* is packed. It is there fired for about three days, allowed to cool gradually, and withdrawn. It is now in the *biscuit*[2] state.

In this condition it may be decorated with *underglaze colours* (*i.e.*, such colours as will stand the heat of the glaze kiln).[3] It is then dipped in a bath of glaze, and submitted to the *glost oven* or glaze kiln, which fuses the glaze and leaves the piece, when cool, covered with an impervious coating of glass. If the piece requires decoration in enamel colours (that will not stand the heat of the glost oven) or in gold, the colours and gilding are now painted on and the piece submitted to a third firing at a lower temperature in a *muffle* or enamel kiln. There are numberless other processes used on particular varieties of earthenware, as well as many variations of the processes described, but for practical purposes the piece is now finished.

[1] The use of the wheel has been traced back to pre-historic times. It was, of course, in general use during the whole period covered by this catalogue.

[2] Some kinds of ware—terra cottas, black Egyptian, Wedgwood's jasper, Parian, etc.—are finished at the biscuit stage. These are often called biscuit wares.

[3] The colours used on pottery and porcelain are obtained from certain metallic oxides and salts, and made to adhere by the aid of some fluxing medium, such as felspar, borax, litharge, bismuth, etc. They are all fixed by the fire, to which they also owe their brilliancy. Some will stand greater heat without alteration than others. Those that are capable of withstanding the heat of the glost oven can be laid on before glazing, and so obtain the advantage of the perfect protection of the glaze. Such are grays and blues obtained from cobalt; chrome-green; and violets and blacks from mixtures of manganese and cobalt. Overglaze colours, which can only be used in the lower temperature of the muffle kiln, are very numerous, *e.g.*, reds, browns, and violets from peroxide of iron; shades of yellow from antimoniate of lead; blues, green, etc., from copper. For gilding an amalgam of gold and mercury may be mixed with a flux and the powder worked up with turpentine and "fat" oil so as to be applied with a brush; it is fixed by firing in the muffle kiln, from which it emerges in a dead state, to be subsequently burnished with agate burnishers. Before fixing the gilding by fire was properly understood, various methods were used for fixing it, the commonest medium being size. See *Cat. M.P.G.*, pp. 54-58.

CATALOGUE

OF

ENGLISH POTTERY

MEDIÆVAL TILES

[1] PAVEMENT tiles are the only form of pottery made in this country in mediæval times which can claim any artistic qualities. It is not known when they were first made, but probably they were a development of the Roman mosaic pavements which often contained *tesseræ* of burnt clay along with those of marble and other stones. An intermediate form of pavement is found in Canterbury Cathedral. It consists of stone tiles engraved with pictorial designs, having the sunk parts filled with a dark cement, which was probably formed of pitch and pounded brick. This pavement is attributable to the twelfth century.

In Martini's *Thesaurus Anecdotorum*, among the "select statutes of a general chapter of the Cistercian order," we find that in 1210 the Abbot of Beaubec, "who for a *long time* had allowed his monk to construct, for persons not belonging to the order, pavements which exhibit levity and curiosity," was condemned to a slight penance and forbidden to lend his monk to any persons outside the order again. There is nothing to indicate the kind of pavement referred to, but the incident shows that the art of pavement-making was a secret of certain religious establishments, and was jealously guarded by them. That this is equally true of the tile pavements for long afterwards is indicated by the constant recurrence of the same patterns in widely scattered churches. Probably the large abbeys had kilns of their own, and supplied their dependent churches and monasteries with materials and skilled labour.

[1] The ill-considered word "encaustic" has been widely adopted as a generic term for mediæval tiles. It has been rejected in this catalogue for the following reasons: In its literal meaning, "burnt in," if applied to the tile in the sense of burnt in the kiln, it is surely superfluous in a catalogue which deals with pottery, a material that we may take for granted has been *burnt in a kiln*. If on the other hand it is applied to the slip ornament that is *burnt in* the intaglios of those tiles which have impressed patterns, it is not so suggestive a word as *inlaid*. Apart from these more academic considerations, it has been adopted as a modern trade term for a particular kind of tile, and might be misleading if used in a more general sense.

In connection with the Cistercian statute previously quoted, it may be noted that the Abbeys of Bective and Mellifont, in Ireland, which have early pavements, belonged to the Cistercians, while Chertsey Abbey, where the finest English tiles have been found, belonged to the Benedictine order, of which the Cistercian was a branch. It has been claimed, on purely conjectural evidence, that the tile pavements of Bective and Mellifont Abbeys are coeval with the buildings themselves, and therefore date from the twelfth century. It is not, however, till 1237 that we have any tangible proof of the existence of the art. In that year it was ordered that the King's little chapel at Westminster be paved with pictorial tiles (*tegula picta decenter paveari*). A contemporary pavement in the Chapter House is still in good preservation.

There are four kinds of decoration found on mediæval tiles:—

(1) Incised or impressed.
(2) Raised.
(3) Inlaid.
(4) Slip-painted.

(1) and (2) The tiles with sunk and raised patterns are here grouped together because the sunk patterns were sometimes made by using a tile with raised design as a stamp. They were found side by side in the Norfolk pavements at Castle Acre Priory and elsewhere, which were made at the kiln discovered at Bawsey, near Lynn, and date from the thirteenth and fourteenth centuries. Raised patterns, however, are manifestly ill-suited for pavement work, and seem to have been soon abandoned, to judge from the rarity of specimens. They were, nevertheless, revived in the debased work of the sixteenth and seventeenth centuries.

The early tiles are generally square, of red clay, averaging about five inches in width and about three-quarters of an inch in thickness.[1] The pattern was stamped or incised on the surface while the tiles were in a plastic condition. They were then coated with powdered lead-ore, which, after firing, produced a transparent glaze of a yellow or greenish-yellow tint. The natural red colour of the fired clay showing through the yellowish glaze produced the final effect of a rich red or chocolate brown, which is so characteristic of these tiles. A greenish-yellow surface was obtained by washing the red tile with a thin coating of pipe-clay, or some similar white, sandy clay, before glazing; purplish-black or dark green glazes, caused by mixtures of oxide of manganese or oxide of copper with the lead glaze, are also found, but so sparingly as to suggest that such colour effects were largely accidental.

(3) In the case of the inlaid tiles the squares of prepared clay were stamped with a shallow impressed pattern; the hollows were then filled with fine white clay, and the rest of the surface wiped clean; when the square thus ornamented was covered with the usual lead-glaze, a tile was obtained bearing a greenish-yellow pattern on a rich red-brown ground. Sometimes the method was reversed, the ground being impressed and inlaid while the pattern was left standing. The inherent difficulty of this process lies in the possibility of unequal shrinkage in the two clays, which had

[1] The later tiles are usually rather larger and heavier.

to be obviated by careful selection of the materials. This is, however, the commonest and most effective kind of mediæval tile. It reached its highest artistic development as early as the latter part of the thirteenth century, and the finest examples are those from Chertsey Abbey.

(4) Painted tiles are of very rare occurrence. In these the patterns were laid on boldly with the brush in white "slip" (*i.e.*, a fine clay in a liquid state) on the smooth red surface of the quarry, which was then glazed as described on previous page. There are two examples in the collection from Witham Church, Essex.

The patterns used on these various classes of tile are of the widest range, including conventional foliage, figures of men and animals, geometrical and architectural designs of every kind, heraldic and religious devices and inscriptions.

The art decayed in the sixteenth century, no doubt after the destruction of the monasteries; and the English tiles were displaced by those imported from the Netherlands.

Kilns for tile-burning have been found at Bawsey, near Lynn, Norfolk; Malvern, containing some fifteenth century tiles; Droitwich, with specimens of fourteenth century tiles; Repton; Farringdon Street, London; and Great Saredon, in Staffordshire, with tiles of the sixteenth century.

Works consulted: *Examples of Encaustic Tiles*, by John Gough Nichols; *Specimens of Tile Pavements*, by Henry Shaw; *Ancient Irish Pavement Tiles*, by T. Oldham; *The Uses and Teachings of Ancient Encaustic Tiles*, by F. Renaud, etc. Frequent references are made throughout the text to the illustrations in the first two of these works.

A 1-82. Tiles with slip-painted, impressed or incised, and embossed designs.

Unless it is otherwise stated, it should be understood that these are square pavement tiles of red clay, with a transparent greenish-yellow lead glaze.

A 1. TILE, painted with a fleur-de-lys in white slip.

14th century. From Witham Church, Essex.
4.8 in. square. Franks Coll., 1853.

A 2. SIMILAR TILE, with six-petalled flower.

14th century. From Witham Church, Essex.
4.8 in. square. Franks Coll., 1853.

A 3. TILE, with design painted in white slip; the Agnus Dei, in a frame formed of a lozenge and a square outlined in bold strokes of the brush; partially glazed.

? 14th century.
7.5 in. Franks Coll.

A 4. TILE, with impressed geometrical pattern of intersecting arcs; traces of glaze.

4.7 in. square. Franks Coll., 1887.

On the back is a note: "4 tiles from the altar of St. Paul's Chapel in the Cathedral of St. Patrick, Dublin. Supposed to be coeval with the building, 1190. Signed . . 1825 Maguire." *See* Oldham, *Ancient Irish Paving Tiles*, pl. i.

A 5. ANOTHER, with impressed pattern; part of a four-tile design, consisting of a circular band, with conventional ornament of quatrefoils in circular panels, enclosing an eightfoil in centre; part of an eightfoil in outside angle. The glaze has become blackened by decomposition.

Said to be 12th century. From St. Patrick's Cathedral, Dublin.
4.4 in. square. Franks Coll., 1887.
See Oldham, *Ancient Irish Paving Tiles*, p. 4.

A 6. TILE, with raised subject; a wyvern.

13th century. *Fig.* 1.
3.9 in. square. Given by W. H. Taylor, Esq., 1841.
A 6-15 are from Castle Acre Priory, Norfolk. Several of them are figured on p. 214 of *Notices of the Castle and Priory at Castle Acre, Norfolk*, by Rev. J. H. Bloom.

A 7. ANOTHER; washed with a light-coloured slip; impressed design, forming part of a pattern of quatrefoils in circles.

13th century.
4 in. square.

A 8. ANOTHER, with impressed subject; a shield of arms, viz., lozengy vair, on a chevron three martlets, a label vair. On each side of the shield is a trefoil and above, the letter B.

13th century.
3.9 in. square. Figured in Renaud's *Encaustic Tiles*, fig. 6. He thinks the arms may be those of Fitzwilliam of Charworth.

A 9. ANOTHER, with raised design; a shield of arms, viz., four crescents (two, one, one); above, the letter W, and on each side a quatrefoil.

13th century.
4 in. square.

A 10. TWO OTHERS, with raised pattern; a shield with three lions passant to sinister, surrounded by border of trefoils.

13th century.
4 in. square.

A 11. SIX OTHERS:

(*a*) Three have the same raised design as in A 9.

(*b*) Three have impressed design; a quatrefoil or sixfoil in centre, and a sixfoil in each corner. The ground has been washed with light slip before glazing.

13th century.
4 in. square.

A 12. EIGHT OTHERS:

(*a*) Two have raised design; a buck passant to sinister. The ground washed with light slip before glazing.

(*b*) Two have raised design; a large sixfoil, with trefoils between the leaves.

(*c*) Two have raised design; the shield of arms seen in A 9.

(*d*) Two have impressed design as in A 11*b*.

13th century.
4 in. square.

A 13. ANOTHER; washed with a light coloured slip; raised geometrical pattern of eccentric curves.

13th century.
3.8 in. square.

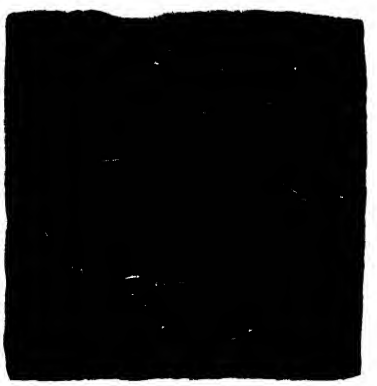


FIG. 1 (A 6).

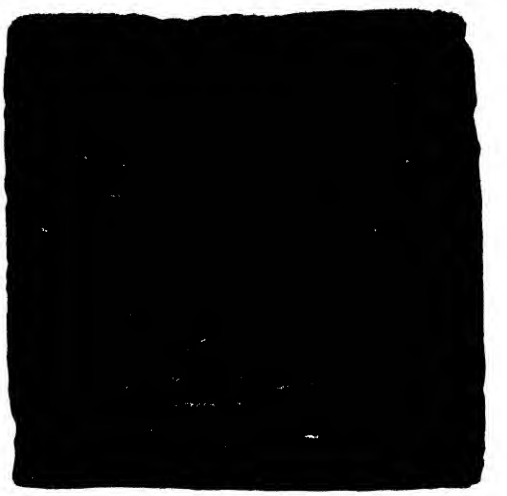


FIG. 2 (A 33).

A 14. TWO OTHERS, with impressed pattern; a circle, with curved radial lines.

13th century.
3.9 in. square.

A 15. ANOTHER; washed with a light-coloured slip; raised design; four rays terminating in trefoils, crossed by four scrolls with trefoil endings, and in the centre a sunk quatrefoil.

? 14th century.
3.9 in. square.

A 16. ANOTHER; washed with light-coloured slip; raised legend in Lombardic letters reversed, THOMAS.

13th century. From Castle Acre; probably from the Priory.
4.1 in. square.

A 17. ANOTHER; washed with a light-coloured slip: glaze worn away. From the same mould as the last.

13th century.
4 in. square.
A 17-23 are from Bawsey Kiln, near Lynn. Given by Sir Henry Ellis in 1855.

A 18. ANOTHER; unglazed; raised pattern of concentric arcs. The tile has been cut diagonally for dividing into two triangular pieces, but has not been broken apart.

13th century.
4.7 in. square.

A 19. ANOTHER, with impressed pattern; a quatrefoil between four sevenfoils. Same design as A 11*b*.

13th century.
3.9 in. square.

A 20. ANOTHER; washed in light-coloured slip; impressed design; a wyvern.

13th century.
4 in. square.

A 21. ANOTHER, with impressed design, forming part of a pattern of quatrefoils in circles. From the same mould as A 7.

13th century.
3.9 in. square.

A 22. ANOTHER, with raised design; a sixfoil, with trefoils between the leaves and in the corners. From the same mould as A 12*b*.

13th century.
3.9 in. square.

A 23. ANOTHER, with raised design; a heart, with quatrefoil foliage issuing from it, surrounded by the legend ORATE PRO ANIMA DN̄I NICHĪ DE STOWE VICARI' in black letter.

14th century.
3.8 in. square.

A 24. ANOTHER; from the same stamp as the preceding.

Found in the wall of Beachamwell Church, Norfolk, June 7th, 1832.
3.8 in. square. *Franks Coll., 1853.*

A 25. ANOTHER, with dark green glaze; raised design; a vine leaf, with stalk enclosing it.

13th century. From West Walton Church, Norfolk.
4 in. square. Franks Coll., 1853.

A 26. ANOTHER, with impressed pattern; a quatrefoil enclosed in two concentric circles, with a trefoil in each corner springing from the outer one.

13th century.
4.7 in. square.
A 26–28 are from Birkenhead Priory, Cheshire. Given by H. C. Pidgeon, Esq., 1852.

A 27. FRAGMENT OF ANOTHER, with similar design; glaze worn away

13th century.
L. 5 in.

A 28. FRAGMENT OF ANOTHER, with impressed design; a vine leaf, with stalk enclosing it; glaze worn away.

13th century.
L. 3.5 in.

A 29. ANOTHER, with impressed design; part of a circular four-tile pattern, with floral sprays in centre: quatrefoil in circle and foliage in the angle.

13th century. From Acton Burnell Church, Salop.
4.9 in. square. Franks Coll., 1887.

A 30. ANOTHER, with impressed design; a griffin; wash of white slip.

13th century. From St. Mary's Friary, Salop.
5 in. square. Franks Coll., 1887.

A 31. ANOTHER, with impressed geometrical design; quatrefoil in lozenge in centre, and in each of the angles a quadrant: the edge covered with small quatrefoils and enclosing two leaves of an eightfoil; glaze (? over a wash of white slip) darkened by age.

13th century. From St. Mary's Friary, Salop.
4.7 in. square. Franks Coll., 1887.

A 32. ANOTHER, with impressed design of nine cinquefoils, a small square inlaid and enclosing the central cinquefoil; washed with white slip.

13th century.
5.9 in. square. Franks Coll., 1887.
A 32–34 come from Wenlock Abbey, Salop.

A 33. ANOTHER, with impressed design; part of a four-tile pattern, the same as A 29.

13th century. *Fig.* 2.
5 in. square. Franks Coll., 1887.

A 33*a*. ANOTHER (damaged), with impressed design; part of a circular four-tile pattern, with border of quatrefoils enclosing a conventional radiating floral design; in angle is a quatrefoil enclosed in a circle. Similar to A 29.

13th century.
4.7 in. square. Given by Sydney Vacher, Esq., 1899.

A 34. *OBLONG TILE, divided into two squares, with impressed design; a lion's head in a circle; washed with white slip.*

13th century.
L. 5.8 in. Franks Coll., 1887.

A 35. TILE, with impressed geometrical design formed by four quadrants, enclosing a cross between four lozenges; the remaining spaces are filled with quatrefoils and rows of dots; dark green glaze, much worn.

13th century.
4.4 in. square.
A 35-37 are from Shropshire. Given by Mrs. Stackhouse Acton, 1855.

A 36. ANOTHER OF SIMILAR DESIGN; coated with a light-coloured slip, the glaze worn away from the raised parts.

13th century.
4.7 in. square.

A 37. ANOTHER, with impressed pattern; four fleurs-de-lys arranged crosswise; dark green glaze.

13th century.
4.8 in. square.

A 38. ANOTHER; washed with light-coloured slip; impressed pattern; an eight-pointed design, four of the points terminating in an oak leaf and the others in an acorn.

13th century.
4.9 in. square. ? Franks Coll.

A 39. ANOTHER, with impressed pattern; formal leaves within a geometrical design, part of a large design.

13th century.
4.8 in. square. Franks Coll.

A 40. TILE, with raised design; a quatrefoil with fleur-de-lys shaped cusps, enclosing a cruciform arrangement of four fleurs-de-lys; traces of glaze.

13th century.
8.5 in. square. Franks Coll., 1861.
A 40-47 are from St. Alban's Abbey.

A 41. FRAGMENT OF A (?) WALL TILE, with impressed design; a lozenge in a circle and foliage; yellow and black glazes.

13th century.
L. 6.5 in. Given by J. T. Micklethwaite, Esq., F.S.A., 1880.

A 42. FRAGMENT OF ANOTHER, with deep flange; raised pattern; a diaper of quatrefoils, connected by right angled lines.

L. 6.4 in. Given by J. T. Micklethwaite, Esq., F.S.A., 1880.

A 43. FRAGMENT OF TILE, with raised pattern of geometrical design, with border of sunk squares; black glaze.

13th century.
L. 4.3 in. Given by J. T. Micklethwaite, Esq., F.S.A., 1880.

A 44. FRAGMENT OF TILE, with raised pattern, consisting of a scroll and beaded border.

13th century.
L. 3.5 in. Given by J. T. Micklethwaite, Esq., F.S.A., 1880.

A 45. RECTANGULAR TILE of buff clay, with raised design, formed by four quadrants back to back; the central space washed with white slip; glaze decomposed in parts.

13th century.
L. 3.3 in. Franks Coll., 1853.

A 46. CORNER OF A TILE; pattern in high relief; formal floral design arched over by a scroll, which terminates in fleurs-de-lys.

13th century.
L. 4.9 in. Franks Coll., 1853.

A 47. FRAGMENT OF TILE, with geometrical pattern in high relief.

13th century.
L. 3.9 ins. Franks Coll., 1853.

A 48. TILE, with impressed pattern of foliage; coated with white slip.

? 14th century. From Wigmore Grange, Herefordshire.
5.2 in. square. Given by Mrs. Stackhouse Acton, 1855.

A 49. ANOTHER, with raised design—two chevrons, with a bar between, the arms of Robert Fitz Walter or Gilbert Pecke.

? 14th century.
4.4 in. square. Franks Coll., 1887.

A 50. ANOTHER, with impressed geometrical design, formed by two ellipses intersecting over a circle; in centre is a quatrefoil and in the spaces are small circles.

14th century. From Farnham Church, Suffolk.
4.5 in. square. Given by Greville J. Chester, Esq., 1853.

A 51. OBLONG TILE, in form of two lozenges (one imperfect), each with an impressed rosette; glaze much worn.

14th century. Probably from Prior Crauden's Chapel, Ely Cathedral.
L. 4.6 in. Franks Coll., 1887.
See Shaw's *Specimens of Tile Pavements*, pl. xxxiii.

A 52. TILE, with impressed design; in centre a rosette in a circle; traces of black and greenish-yellow glazes.

14th century.

2.6 in. square. Franks Coll., 1887.

A 53. FRAGMENT, with impressed design; a circle enclosing two superimposed triangles: in centre a sixfoil.

14th century.

L. 5.1 in. Franks Coll., 1887.

A 54. PART OF AN OBLONG TILE, with impressed design; a rosette in a circle; traces of glaze.

14th century.

L. 4.4 in. Franks Coll., 1887.

A 55. TILE, unglazed, with geometrical pattern deeply sunk, representing four four-pointed stars.

14th century. Found in excavating the site of a ruined chantry on the south side of Harpsden Church, Oxon.

8.5 in. square. Given by Rev. I. K. Leighton, 1852.

A 56. TILE, with impressed design; in centre a quatrefoil within a circle, enclosing a shield with arms of England; around are four lions and four shields of arms; (1) of Clare, (2) Montacute, (3) Vere, and another obliterated. The surface has been washed with a white slip.

14th century. Found with two similar tiles under the chancel floor of Over Worton Church, Oxon, 1805.

5.2 in. square. Given by Charles Faulkner, Esq., 1856.

A 57. ANOTHER; divided by incised lines into a triangular chequer, resembling the heraldic gyronny; light and dark greenish yellow; the light sections have a coating of white clay.

14th century.

5.2 in. square. Franks Coll.

A 58. ANOTHER, fragmentary, with head of a king incised.

14th century. *Fig.* 3.

L. 7.2 in. Franks Coll., 1887.

FIG 3 (A 58).

A 59. ANOTHER, with impressed design; a lion rampant crowned, outlined in raised lines on a sunk ground. The legs and tail have been subsequently scratched in; the original design had the legs folded under the body.

Probably 14th century.

4.2 in. square. Franks Coll.

Cf. "Tiles from Thurgarton Priory, Notts," in *Journal of British Arch. Ass.*, vol. viii., pl. 31, fig. 4.

A 59*a*. ANOTHER, with impressed design; a shield of arms with engrailed border, viz., three fishes naiant, probably representing the arms of Nicol Byllynge (end of fourteenth century), *i.e.*, gules, three fishes naiant in pale or, a bordure engrailed argent; in three of the corners are quatrefoils or cinquefoils; coated with white slip.

14th century.
4.5 in. square. Given by Sydney Vacher, Esq., 1899.

A 60. OBLONG TILE, impressed with figure of a man; washed with white slip.

About 1400. *Fig.* 4.
L. 5.5 in. Franks Coll., 1887.

FIG. 4 (A 60).

A 61. TILE, with elaborate raised pattern; square and quatrefoil, enclosing a circular panel with a rosette; the spaces are filled with conventional lilies; glaze much worn.

15th century. From Bardsey Abbey, 1877.
4.9 in. square. Given by Lady C. Schreiber, 1887.

A 62. ANOTHER, with impressed geometrical design; a six-foil, etc., enclosed in a circle; glaze worn.

15th century.
3.6 in. square. Franks Coll., 1887.

A 62*a*. TRIANGULAR TILE, with impressed design; half a fleur-de-lys and a lozengy border in the upper edge; coated with a white slip.

Probably 15th century.
L. 6.3 in. Given by Sydney Vacher, Esq., 1899.

A 63. TILE, with impressed design; two ellipses, intersecting at right angles and enclosing a rosette in centre and four trefoils in the points; washed with white slip.

About 1500. From Chester.
4.2 in. square. Franks Coll., 1887.

A 64. (?) WALL TILE, with hollow back; strip at side unornamented, the rest covered with diaper of raised trellis pattern, enclosing rosettes; sides are pierced; glaze decomposed.

16th century.
8 in. square, 3 in. thick. Roach Smith Coll. (No. 1631), 1856.

A 65. TILE, with raised design ; four fleurs-de-lys arranged cross-wise, in the centre a circle enclosing a sixfoil ; olive green glaze.

Early 16th century. From North Berwick Abbey.
6.8 in. square. Franks Coll., 1853.
The tile has been warped in the firing, and part of another tile adheres to its upper surface. It is very thick. No doubt it is a waster, and as such it points to the probability that there was a kiln for tile-making at the Abbey. There are some similar tiles in the National Museum of Antiquities of Scotland.

A 66. TWO TILES, with raised pattern ; the crest of Blunt, viz., a sun in glory charged with an eye issuant of tears proper, in a circular frame ; bars across the angles ; unglazed.

16th century. From an old house at Marston, Oxon.
6 in. square. Given by Albert Way, Esq., 1852.

A 67. ANOTHER, similar.

6 in. square. Given by Greville J. Chester, Esq., 1865.

A 68. TWO OTHERS, with raised pattern ; crest wreath and device of two swans' necks endorsed and interlaced issuing from a crescent with annulets in their beaks, in a frame similar to that on A 66 ; unglazed.

16th century. From an old house at Marston, Oxon.
6 in. square. Given by Albert Way, Esq.
The crest is that of Croke of Studley Priory, Oxon. Nicolas Blunt changed his name to Croke.

A 69. ANOTHER, similar.

6 in. square. Given by Greville J. Chester, Esq., 1865.

A 70. ANOTHER, with raised design ; a quatrefoil and square combined, enclosing the Agnus Dei on a diapered ground ; in the field are trefoils and quatrefoils.

16th century. From Swineshead Abbey, Lincolnshire.
7.4 in. square. Franks Coll., 1887.

A 71. ANOTHER, with raised design ; a circular panel, enclosing a shield of arms, viz., three bends, on a diapered ground ; eightfoils in the angles ; unglazed.

16th century. From Swineshead Abbey, Lincolnshire.
7.4 in. square. Franks Coll., 1887.

A 72. PART OF ANOTHER, with raised design ; a circular panel, enclosing a shield of arms, viz., a lion rampant and running foliated scroll pattern ; in the angles are fleurs-de-lys.

16th century. From Swineshead Abbey, Lincolnshire.
7.8 in. square. Franks Coll., 1887.

A 73. ANOTHER, with similar design.

Probably from Swineshead Abbey, Lincolnshire.
7.6 in. square. Franks Coll.

A 74. TWO TILES, with impressed pattern ; a head to right with fantastic helmet in a diamond-shaped panel ; leaf designs in the angles ; washed with white slip.

16th century. Found at Keymer Park, Sussex.
4.9 in. square. Given by Rev. Edward Turner, 1853.
These tiles are probably of French make, and may be compared with those from la Maison Angot, near Dieppe. See specimen exhibited in the French Pottery Section. Brit. Mus. *Cf.* Marryat, *Pottery and Porcelain*, p. 150, fig. 78.

A 75. ANOTHER, with pattern impressed ; a circular panel, with head wearing cap to left, over design of a cross and quatrefoil with foliated ornament ; glaze much worn.

16th century. Found at Keymer Park, Sussex.
4.8 in. square. Given by Rev. Edward Turner, 1853.

A 76. ANOTHER, of buff clay ; raised pattern ; a rosette in centre and inscription in margin with date, CARICFARGVS 1615.

From Carrickfergus, Co. Antrim.
6.1 in. square. Willett Coll., 1877.

A 77. BRICK, oblong rectangular, with date in raised figures 1693 ; no glaze.

L. 8.1 in. 1899.

A 78. THREE PLAIN TILES ; two washed with white slip.

13th century.
1.9 in. square. Given by Rev. John Ward, 1852.

A 79. FIFTEEN SMALL PLAIN TILES of various shapes ; rectangular, lozenge, diamond, triangle, quatrefoil, curved, etc. ; some coated with slip ; glaze in most cases worn away.

Found south of the nave, Thornton Abbey, Lincolnshire.
L. (of the longest) 3.9 in. Given by Rev. John Byron, 1854.

A 80. TILE, oblong rectangular ; coated with white slip.

From Fountains Abbey, Yorkshire.
L. 3.7 in.

A 81. FIVE SMALL TILES, two oblong rectangular, one oblong with slightly curved sides, and one triangular with one side curved ; three coated with white slip.

L. (of the longest) 5.1 in.
A 81-109 are from Jervaulx Abbey, Yorkshire ; date 13th century. Given by Rev. John Ward, 1852.

A 82. OBLONG TILE, with two sides slightly curved ; wash of light-coloured slip.

L. 4.6 in.

A 83-297. Inlaid Pavement Tiles.

Unless it is otherwise stated, these tiles should be understood to be squares of red clay, with design stamped and inlaid with white clay (as explained on page 2), and coated with a transparent greenish-yellow lead glaze.

A 83. TILE of dark grey clay, with floriated geometrical design.
4.4 in. square.
The blotches of sealing-wax red observable on some of the tiles from Jervaulx Abbey are accidental and probably due to the presence of iron in the clay.

A 84. ANOTHER, with formal floriated pattern ; glaze almost entirely worn away.
4.2 in. square.

A 85. ANOTHER, with design of four ellipses interlaced.
4.5 in. square.

A 86. ANOTHER, with geometrical pattern, formed of segments of four circles with a bar drawn diagonally across ; glaze and pattern almost worn away.
4.4 in. square.

A 87. ANOTHER, with cruciform design of four fleurs-de-lys ; glaze worn away.
4.4 in. square.

A 88. ANOTHER, with formal foliated design, of which the ground is inlaid.
4.4 in. square.

A 89. ANOTHER, with palmette design ; ground inlaid.
4.2 in. square.

A 90. ANOTHER, similar.
Fig. 5.
4.4 in. square.

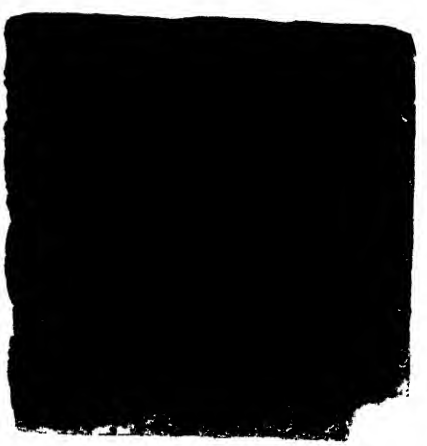


FIG. 5 (A 90).

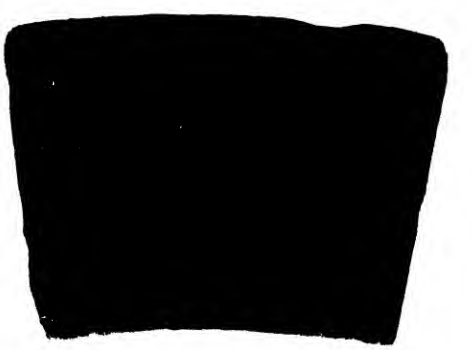


FIG. 6 (A 100).

A 91. ANOTHER, with four fleurs-de-lys arranged crosswise.

2.7 in. square.

A 92. TRIANGULAR TILE; a hound and half of a fleur-de-lys.

L. 5.9 in.

A 93. ANOTHER, with part of an eightfoil pattern, with ground inlaid.

L. 6 in.

A 94. FRAGMENT OF A TILE, with a cross saltire forming four compartments, in which are geometrical designs, trefoil, fleur-de-lys, etc.

L. 5.8 in.

A 95. TILE, with the Wake knot, the outline of which is inlaid.

4.5 in. square.

A 96. ANOTHER, with formal floral design; imperfect.

L. 3.6 in.
A 96-108 are segments of circular band, evidently the border of a large circular design.

A 97. ANOTHER, with floral design.

L. 4 in.

A 98. ANOTHER, with formal floral design in a horse-shoe shaped compartment.

L. 3.4 in.

A 99. ANOTHER, oblong, with floriated scroll design.

L. 5.5 in.

A 100. ANOTHER, with formal floral pattern.

L. 4.5 in. *Fig.* 6.

A 101. HALF OF ANOTHER, with figure of a lion passant.

L. 4.1 in.
The lion may be the badge of John de Kingston, first Abbot of "Jorevalle," who founded the church.

A 102. ANOTHER, with part of an arched pattern; the ground inlaid. The glaze is almost entirely worn away.

L. 4.8 in.

A 103. ANOTHER, with formal floral design enclosed in a (?) circle; the ground inlaid.

L. 3.4 in.

A 104. ANOTHER, with scroll design; the ground inlaid.

L. 4.9 in.

A 105. ANOTHER, with tracery design ; the ground inlaid.

L. 3.8 in.

A 106. PART OF ANOTHER, with floral scroll pattern.

L. 4.6 in.

A 107. ANOTHER, design of a formal floral scroll ; the ground inlaid.

L. 4.4 in.

A 108. ANOTHER, with segments out of the bottom ; open trefoil design ; the ground inlaid.

L. 3.5 in.

A 109. ANOTHER, triangular, with curved top ; fleur-de-lys design ; the ground inlaid.

L. 5.4 in.

A 110. TILE, oblong rectangular, with chain pattern enclosing trefoils.

? 13th century. From Castle Acre Priory, Norfolk.
L. 5.1 in. Given by W. M. Tylor, Esq., 1841.
For tiles with impressed and embossed designs from the same place, *see* A 6-15.

A 111. TILE, with a circle and dot in a diamond-shaped panel, formed by four segments of circles back to back.

13th century. From St. Olave's Priory, Suffolk.
4.9 in. square. Given by Greville J. Chester, Esq., 1854.

A 112. FRAGMENT OF ANOTHER, triangular, with fleur-de-lys.

13th century. From St. Alban's Abbey, Herts.
L. 4.7 in. Franks Coll., 1853.

A 113. TILE, with four cinquefoils ; glaze much worn.

13th century. Probably from Stokesay Castle, Shropshire.
3.8 in. square.
A 113-116 were given by Mrs. Stackhouse Acton, 1855.

A 114. ANOTHER, with armorial design, viz., vairy.

13th century. Probably from Stokesay, Shropshire.
3.7 in. square.
Perhaps the arms of Beauchamp of Hache, which are vairy argent and azure.

A 115. ANOTHER, with arms of Mortimer, viz., barry of six or and azure, and an inescutcheon, on a chief of the first three pallets between two gyrons of the second.

13th century. From Stokesay Castle, upper room.
3.9 in. square.

A 116. ANOTHER, with two fleurs-de-lys and two castles.

13th century. From Stokesay Castle, upper room.
3.7 in. square.

A 117. ANOTHER, with shield of arms of England and foliage in the angles.

13th century. From Wenlock Abbey, Shropshire.
5.5 in. square. Franks Coll., 1887.

A 118. ANOTHER, with shield of arms of Mortimer.

13th century. From Wenlock Abbey, Shropshire.
4.8 in. square. Franks Coll., 1887.
See opposite page, A 115.

A 119. ANOTHER; part of a composite design, showing part of a bird, foliage, and a border of discs.

13th century. From St. Mary's Friary, Salop.
4.9 in. square. Franks Coll., 1887.

A 120. ANOTHER, with shield of arms of Roger de Clifton (?) and conventional ornament in the spaces.

? 13th century. From Lilleshall Abbey, Salop.
4.4 in. square. Franks Coll., 1887.
The arms of Roger de Clifton were a chevron sable between three pierced sixfoils.

A 121. ANOTHER; pattern of a lozenge intersected by a saltire cross with trefoil ends.

13th century.
5.4 in. square.
A 121–147 are from Lewes Priory. Mostly from the Mantell Coll., 1839 and 1853.

A 122. ANOTHER; pattern of two concentric arcs enclosing three quatrefoils between a quatrefoil and a trefoil.

? 13th century.
5.3 in. square.

A 123. ANOTHER, lozengewise; a stag and a hound.

13th century. *Fig.* 7.
5.4 in. square.
See Nichols, *Examples of Encaustic Tiles*, No. 79.

FIG. 7 (A 123).

A 124. ANOTHER, with nine fleurs-de-lys; much worn.

13th century.
5.4 in. square.

A 125. FRAGMENT OF ANOTHER.

L. 5.3 in.

A 126. ANOTHER, with an elaborately ornate fleur-de-lys, with two quatrefoils and a sevenfoil in angles.

? 13th century.
5.4 in. square.

A 127. ANOTHER, with a lozenge divided by a cross into four compartments, enclosing two plain shields and two pointed quatrefoils; the remaining spaces are filled with half crosses and pointed quatrefoils.

? 13th century.
5.5 in. square.

A 128. ANOTHER, similar design.

? 13th century.
5.3 in. square.

A 129. OBLONG RECTANGULAR TILE, with a trefoil on stalk, enclosed in an oval with foliation.

? 13th century.
L. 5.4 in.

A 130. FRAGMENT OF ANOTHER, with similar design.

13th century.
L. 3.9 in.

A 131. ANOTHER, with similar design.

? 13th century.
L. 5.4 in.

A 132. TILE (fragmentary), with same design double.

13th century.
L. 5.3 in.

A 133. FRAGMENT OF ANOTHER, with a running stag.

13th century.
L. 4.9 in.

A 134. FRAGMENT OF ANOTHER, with running scroll and dentated band.

L. 2.9 in.

A 135. THREE OTHERS, with part of a design of interlacing circles enclosing rosettes.

13th century.
4 in. square.

A 136. ANOTHER, similar pattern.

13th century.
4.1 in. square.

A 137. ANOTHER, with a quarter of a circular band of oak leaf scroll, with foliage in remaining spaces.

13th century.
3.8 in. square.

A 138. ANOTHER, similar pattern.

13th century.
3.8 in. square.

A 139. ANOTHER, with a circle enclosing a bird, with radiating fleurs-de-lys and oak leaves.

13th century.
4.1 in. square.

A 140. ANOTHER, with part of a design of lozenge-shaped compartments, enclosing angular knots.

13th century.
4.1 in. square.

A 141. TWO OTHERS, with a fleur-de-lys and two birds.

13th century.
4 in. square.

A 142. ANOTHER, lozengewise, with a knight on horseback with lance in rest.

13th century.
5.3 in. square.
See Nichols, No. 55.

A 143. ANOTHER, with a small quatrefoil between two large sixfoils and two sevenfoils.

? 13th century.
5.3 in. square.

A 144. ANOTHER, with an eightfoil in a circle, with trefoils at the angles.

? 13th century.
5.4 in. square.

A 145. FRAGMENT OF ANOTHER, with floriated scroll design.

13th century.
L. 4.5 in.

A 146. ANOTHER, oblong rectangular, with three impressed fleurs-de-lys. A border tile.

13th century.
L. 5.2 in. *Cf.* A 125.

A 147. TILE, with a quatrefoil with four spikes issuing between the leaves in a lozenge, from the sides of which issue four fleurs-de-lys.

? 13th century.
5.4 in. square,

A 148. ANOTHER, with a shield of arms, viz., barry, on a chief three bezants, and foliage in the angles.

13th century. From Southfleet, Kent.
4.6 in. square. Franks Coll., 1887.

A 149. ANOTHER, with a quarter of a circular design enclosing discs.

13th century. Found in Finch Lane, London, Dec., 1846.
4.1 in. square. Franks Coll., 1887.

A 150. ANOTHER, with a pierced sixfoil in a circle.

4.7 in. square.
A 150-152 were found in Cannon Street, London, and date from the 13th century. Bought 1854.

A 151. ANOTHER, with a wyvern and foliage.

4.7 in. square.

A 152. ANOTHER, with a bird in a circle, from which radiate four oak leaves.

4.4 in. square.

A 153. ANOTHER, with part of a design of interlacing circles, enclosing rosettes.

13th century. From the site of East India House, Leadenhall Street, London.
4.3 in. square. Given by William Tite, Esq., M.P., 1846.

A 154. ANOTHER, with a lozenge divided by a cross into four compartments; in the centre a circle, from which radiate four fleurs-de-lys; fleurs-de-lys in the angles.

13th century. From the Priory, Fenchurch Street, London, August, 1883.
4.6 in. square. 1899.

A 155. ANOTHER, unusually massive, divided quarterly by a cross into compartments, one and four enclosing a bird, and two and three enclosing a lion passant.

13th century. From the ruins of east end of the Chapel, Reading Abbey.
7.2 in. square. Franks Coll., 1853.

A 156. ANOTHER, with fleur-de-lys in a lozenge, with spaces filled with gyronny design.

4.1 in. square. *Fig.* 8.
A 157-159 are 13th century tiles from Stone Church, Bucks. Mantell Coll., 1853.

FIG. 8 (A 156).

A 157. ANOTHER, with a fleur-de-lys between four quadrants, which enclose part of a serrated circle and an eight-foil.

4.4 in. square.
This design is found on tiles at Great Kimble, Princes' Risborough, and Aylesbury, Bucks; St. Alban's Abbey, Herts; Elstow, Beds.; King's Langley, Herts; and at Warborough, Oxon.

A 158. ANOTHER, with an eightfoil in a circle, from which issue four fleurs-de-lys and four oak leaves.

4.5 in. square.

A 159. ANOTHER, with an eightfoil in a circle, with trefoils in the angles.

4.3 in. square.

A 160. ANOTHER, with two semi-circles enclosing a band of discs and a smaller semi-circle.

13th century. From Merton College Chapel, Oxford.
4.3 in. square.

A 161. ANOTHER, with a fleur-de-lys between four quadrants; much worn; the pattern is raised and the ground filled in.

5.8 in. square.
A 162-164 are 13th century tiles from Rewley Priory, Oxon. Given by Greville J. Chester, Esq., 1853.

A 162. FRAGMENT OF ANOTHER, with a quatrefoil knot in a diamond-shaped panel; glaze worn away.

L. 5.2 in.
Similar design on tile in pavement of N. Chapel, Gloucester Cathedral.

A 163. FRAGMENT OF ANOTHER, with a diamond-shaped panel and rosettes.

L. 5.2 in.

A 164. ANOTHER, with an eagle displayed.

5.2 in. square.

A 165. ANOTHER, with two panels, in each a castle and above and below half of a conventional pattern of a lozenge in a quatrefoil with foliage enclosed.

13th century. From Winchester.
6.8 in. square. Franks Coll., 1853.
See Nichols, No. 30.

A 166. ANOTHER, with a fleur-de-lys.

13th century. From Winchester.
5.1 in. square. Given by Greville J. Chester, Esq., 1854.
See Nichols, No. 1.

A 167. FRAGMENT OF ANOTHER, with part of a (?) quatrefoil enclosing floral ornament.

13th century. From Netley Abbey, Hants.
L. 3.7 in. Franks Coll., 1853.

A 168. ANOTHER, oblong rectangular, with four pierced sixfoils. A border tile.

13th century. From Netley Abbey, Hants.
L. 5 in. Franks Coll., 1853.

A 169. ANOTHER, square, with rough design ; a horseman drawing a bow.

13th century. ? From Shaftesbury, Wilts., 1893.

A 170. ANOTHER, triangular, with half of a circular pattern, enclosing birds and fleur-de-lys.

13th century. From East Grafton, Wilts.
L. 4.7 in. Given by Rev. John Ward, 1852.

A 171. ANOTHER, triangular, with half of a circular pattern, with a lion rampant and trefoils at the corners.

13th century. From East Grafton, Wilts.
L. 5.1 in. Given by Rev. John Ward, 1852.

A 172. TILE, with a fleur-de-lys.

13th century. From Salisbury Cathedral.
4.7 in. square. Westendarp Coll., 1897.

A 173. ANOTHER, with pattern divided by a cross into four squares, in which are two rosettes and two fleurs-de-lys.

13th century. From Salisbury Cathedral.
5.1 in. square. Westendarp Coll., 1897.

A 174. ANOTHER, oblong rectangular, with three mullets of six points. A border tile.

13th century. From the Chapter House, Salisbury.
L. 5.3 in. Given by Albert Way, Esq., 1852.
See Nichols, No. 96.

A 175. FRAME OF NINE TILES ; on the central square is an inlaid pattern of two birds addorsed regardant, with a spray between them. Round this is a border of oblong tiles with black glaze and square corner tiles with yellow glaze.

13th century. *Fig.* 9. Perhaps from the Chapter House, Salisbury.
8.8 in. square. Franks Coll., 1887.

FIG. 9 (A 175).

A 176. TILE, with a spray of foliage between two birds, all enclosed in a circle.

13th century.

5.4 in. square. Franks Coll.
There are four cavities cut in the back as a key for the mortar bed.

A 177. FRAGMENTS OF ANOTHER, with two birds and a lily.

13th century.
L. 5.3 in. Franks Coll.

A 178. FRAGMENT OF ANOTHER, with fleur-de-lys with fimbriated edges; indented border.

? 13th century.
L. 5.5 in. Franks Coll.
See Nichols, No. 88.

A 179. ANOTHER, with a lion passant above three quatrefoils.

13th century.
4.6 in. square.

A 180. ANOTHER, with a quatrefoil in a circle, from which issue four fleur-de-lys with trefoils between them.

13th century.
4.5 in. square. *Cf.* A 158.

A 181. ANOTHER, with fleur-de-lys.

13th century.
4.4 in. square. 1899.

A 182. ANOTHER, with four pierced sixfoils.

13th century.
3.9 in. square. 1893.

A 183. ANOTHER, with a griffin in a circle, with foliage in corners.

13th century.
6.1 in. square. 1893.

A 184. ANOTHER, with quadrant enclosing formal floral design, and a trefoil beneath an arch in corner.

13th century.
5.8 in. square. 1893.

A 185. FRAGMENT OF ANOTHER, showing a foot treading in running water, enclosed in a circular band with foliage.

13th century.
L. 4.9 in. Franks Coll.

A 186. FRAGMENT OF ANOTHER, with floriated scroll.

13th century.
L. 4.7 in. Franks Coll., 1853.

A 187. ANOTHER, with sixfoil.

2.6 in. square.
A 187-193 are 13th century tiles given by the Rev. John Ward, 1852.

A 188. ANOTHER, similar.

2.5 in. square.

A 189. FRAGMENT OF ANOTHER, with corner of a design with circular band and fleur-de-lys.

L. 4.4 in.

A 190. FRAGMENT OF ANOTHER, triangular, with pattern of fleurs-de-lys.

L. 4.7 in.

A 191. FRAGMENT OF ANOTHER, with pattern of arcs and part of a dotted circular band and a fleur-de-lys, etc.

L. 3.9 in.

A 192. FRAGMENT OF ANOTHER, triangular, with part of similar design.

4.7 in.

A 193. FRAGMENT OF ANOTHER, with part of same design.

L. 4.4 in.

A 194. ANOTHER, triangular, with quarter of an eightfoil design.

L. 4.8 in.
A 194-204 are 13th century tiles. Franks Coll.

A 195. ANOTHER, with pattern of conventional foliage.

4.5 in. square.

A 196. ANOTHER (ground down on one side), with part of a four-tile design; circular band of trefoil ornament between foliated ornament of the conventional fleur-de-lys type.

L. 3.4 in.

A 197. ANOTHER, with armorial design, viz., vairy—perhaps the arms of Beauchamp of Hache.

4.5 in. square.
It has been diagonally cut for the purpose of dividing it into two triangles. *Cf.* A 14.

A 198. ANOTHER, with a knight on horseback with sword and shield, the latter emblazoned barry of six.

4.3 in. square.

A 199. ANOTHER, with shield of arms, viz., two chevrons; conventional ornament and foliage in the spaces.

4.6 in. square.

A 200. ANOTHER, with a shield of the arms of Scotland, with grotesque figures in angles.

Probably from the Launceston Priory, Cornwall.
4.8 in. square.
See *The Illustrated Archæologist*, vol. i., p. 115.

A 201. ANOTHER, with shield of arms of Richard Plantagenet, Earl of Cornwall, viz., a lion rampant sinister within a bordure bezanty; foliage in the angles.

Fig. 10. Probably from Launceston Priory, Cornwall.
5.4 in. square.

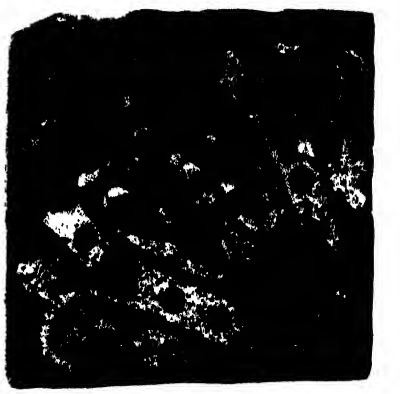


FIG. 10 (A 201).

A 202. ANOTHER, with same shield of arms with the lion reversed; fleurs-de-lys in the angles.

From Launceston Priory, Cornwall.
4.9 in. square.
See *The Illustrated Archæologist*, vol. i., p. 115.

A 203. ANOTHER, with a two-headed eagle displayed, with feathers indicated by blotches; a six-pointed star above its head.

5.4 in. square.
Similar tile found at Tintern Abbey, Monmouthshire.

A 204. ANOTHER, with a shield bearing an eagle displayed; in the angles rude foliage.

4.5 in. square.

A 205. ANOTHER, with a diamond-shaped panel with a (?) lion passant; the spaces filled by trefoil designs.

14th century. From an old church on London Wall.
4.3 in. square. Given by F. G. H. Price, Esq., F.S.A., 1884.

A 206. ANOTHER, with an eightfoil and four annulets between four quadrants, in two of which are leopards' heads and in the other two a loop design.

14th century. Found in London, 1853.
4.3 in. square.

A 207. ANOTHER, with cruciform arrangement of four leaves in a quatrefoil panel, enclosed in a circle.

14th century. From Cannon Street, London, 1854.
4.5 in. square.

A 208. ANOTHER, with part of a four-tile design—a circular band of cinquefoils enclosing fleurs-de-lys within an eightfoil; in one corner two (?) hounds and a quatrefoil.

14th century. From Cannon Street, London, 1854.
4.5 in. square.

A 209. FRAGMENT OF ANOTHER, with a circle with toothed border intersected by four arcs, enclosing an eightfoil, trefoils, and hatching.

14th century. From Hayden Street, Minories, London, 1854.
L. 5.6 in.

A 210. ANOTHER, part of a four-tile design; a circular pattern with eight rays and quatrefoils between them.

14th century. From Hayden Street, Minories, London, 1854.
4.3 in. square.

A 211. ANOTHER, with geometrical design, enclosing an eightfoil in the centre and conventional foliage in the various spaces.

14th century. From Halling Church, Kent.
4.6 in. square. Franks Coll., 1887.

A 212. ANOTHER, with a knight on horseback with lance in rest; under his feet a fleur-de-lys and behind his head a quatrefoil.

About 1300. Dug up in Bosham Churchyard, Sussex.
5.6 in. square. Given by Albert Way, Esq., 1853.

A 213. ANOTHER, with geometrical pattern enclosing a shield of arms, viz., checky.

14th century. From Poynings Church, Sussex.
4.1 in. square. Franks Coll., 1853.

A 214. ANOTHER, with fleur-de-lys.

4.9 in. square.
A 214-220 are 14th century tiles from Salehurst Church, Sussex. Given by Rev. Dr. Wrench, 1854.

A 215. ANOTHER, with a fish.

4.9 in. square.

A 216. THREE OTHERS, with part of a double circular border on each and an animal, in one case a hound and in the other two hares; ground inlaid.

5 in. square.

A 217. ANOTHER, with design of two foxes under an oak tree, in which are two cocks perched; in front of the foxes are two shield-like objects.

5 in. square.

A 218. ANOTHER, with a rosette and four shields arranged in a quatrefoil.

Fig. 11.
4.7 in. square.
A note on the back describes the arms:—(1) Three chevrons—Lewknor; (2) checker—De Warrenne; (3) a fret—Etchingham; (4) three bars and in chief three escallops—(?) Harcourt.

FIG. 11 (A 218).

A 218*a*. ANOTHER, similar.

5 in. square.

A 219. ANOTHER, with shield of arms, viz., checky (Warren).

5.2 in. square.

A 220. ANOTHER, with foliated design in a circle.

4.6 in. square.

A 221. ANOTHER, with armorial design, viz., fusilly.

14th century. From St. Mary's Abbey, Dover.
4.6 in. square. Given by Greville J. Chester, Esq., 1853.

A 222. ANOTHER, oblong rectangular, with Lombardic letters, DW.

14th century. From Evesham Abbey, Worcestershire.
L. 4.9 in. Willett Coll., 1887.
A similar tile figured in *Vetusta Monumenta*, vol. v., pl. lxviii.

A 223. ANOTHER, with circular panel enclosing a ram and the legend in Lombardic letters SOL IN ARIETE; in the corners are the letters MARCIV̄, partially obliterated.

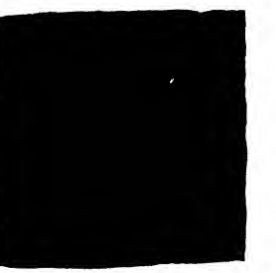


FIG. 12 (A 223).

14th century. *Fig.* 12. From the ruins of Ulverscroft Priory, Leicestershire.
4.4 in. square. Given by Albert Way, Esq., 1857.
Part of a set of the Months. Figured in *Arch. Journal*, vol. ii., p. 89.

A 224. ANOTHER, with part of a four-tile design of a lozenge and quatrefoil, enclosing a somewhat naturalistic leaf design, with fleurs-de-lys in the centre.

14th century. From Stone, Bucks.
4.4 in. square. Mantell Coll., 1853.

A 225. ANOTHER, with a fool's head, surrounded by legend in Lombardic letters RICARDUS ME FECIT; foliage in corners.

14th century. From Drayton Beauchamp, Bucks,
4.6 in. square. Franks Coll.
Cf. Nichols, No. 56.

A 226. FOUR OTHERS, making a four-tile design—circular band, with Lombardic letters MR between a Wake knot repeated four times, with oak leaves in centre and outside angles.

4.7 in. square.
See Shaw, pl. xxxv.

A 226-235 are early 14th century tiles from the site of the ruined chantry on the south side of Harpsden Church, Oxon. Given by Rev. I. K. Leighton, 1852.

A 227. ANOTHER, with two concentric circular bands between discs; fleurs-de-lys in outside angles.

4.8 in. square.
Same design on a tile at Thame, Oxon.

A 228. ANOTHER, with rabbit sitting under an oak.

4.8 in. square.

A 229. ANOTHER, with rabbit running among foliage.

4.6 in. square.

A 230. ANOTHER (indistinct), a dog running among foliage.

4.8 in. square.

A 231. ANOTHER, with a hound scenting among foliage.

Fig. 13.
4.9 in. square.

FIG. 13 (A 231).

A 232. ANOTHER, with heraldic pattern, viz., gyronny.

4.8 in. square.

A 233. ANOTHER, with an angular knot-pattern and cruciform ornament.

4.9 in. square.
Figured in Shaw, plate xxxv.

A 234. FRAGMENT OF ANOTHER, with a lily pot and inscribed label.

L. 6.2 in.

A 235. ANOTHER, triangular, plain surface washed with white clay.

L. 4.6 in.

A 236. ANOTHER, with a knight on horseback, brandishing a sword.

About 1300. From site of Eynsham Abbey, Oxon.
5.2 in. square. Given by J. O. Westwood, Esq., 1852.

A 236 (1). ANOTHER, with sacred monogram IHS in black letter and conventional foliage.

5.2 in. square.

See *Arch. Journal*, vol. viii., p. 211.

A 236 (1-21) are 14th century tiles from Eynsham Abbey, Oxon. Given by M. Shurlock, Esq., 1885.

A 236 (2). TWO OTHERS:

(*a*) With a knight brandishing sword on horse with bardings; plain border.

(*b*) A triangular fragment, with forepart of same design.

5.5 in. square.

A 236 (3). FRAGMENT OF ANOTHER, with part of a monster.

L. 4 in.

A 236 (4). FRAGMENTS OF ANOTHER, with a spread eagle and two rosettes, within a border.

5.4 in. square.

A 236 (5). FRAGMENTS OF ANOTHER, with same design.

5.4 in. square.

The glaze and the ground are worn away, and the inlaid pattern, which is very hard, remains standing. This is also observable on the two following specimens.

A 236 (6). ANOTHER, fragmentary, with a lion rampant in a quatrefoil panel, foliage and quadrants in corners.

5.3 in. square.

A 236 (7). ANOTHER, part of a four-tile design, with rose tracery in a circle and fleurs-de-lys at the angles.

5.4 in. square.

A 236 (8). ANOTHER, with geometrical design, with four pointed leaves enclosing conventional foliage; in centre is smaller quatrefoil of similar form enclosing a cruciform ornament with trefoil terminations.

5.8 in. square.

A 236 (9). ANOTHER, fragmentary, with a cruciform arrangement of fleurs-de-lys.

5.4 in. square.

A 236 (10). ANOTHER, with four quatrefoils, each enclosing a cross flory.

4 in. square.

A 236 (11). ANOTHER, with part of a four-tile design; two interlacing triangles in centre surrounded by a band of ovals between two plain bands, and a circle and foliage in the angles.

4.5 in. square.

A 236 (12). ANOTHER, fragmentary, with part of a four-tile design; a quatrefoil enclosing foliage within a circular band with dotted ornament, and small design of concentric rings in the angles.

5.4 in. square.

A 236 (13). ANOTHER, with part of a four-tile design; a quatrefoil and fleurs-de-lys.

5.4 in. square.

A 236 (14). ANOTHER, with part of a four-tile design; a radiating pattern of quatrefoils on stems between two concentric circular bands, and foliage in a small quadrant in the outside angles.

4.9 in. square.

A 236 (15). ANOTHER, with part of a composite design, consisting of a circular band with quatrefoils on stems radiating from it on either side, between two plain bands, enclosing indistinct foliage.

4.9 in. square.

A 236 (16). ANOTHER, with a cross in a circle in centre, and a fourth part of a rosette in each angle.

5.1 in. square.

A 236 (17). ANOTHER, fragmentary, with a six-petalled flower within a circle.

5.6 in. square.

A 236 (18). FRAGMENT OF ANOTHER, with heraldic pattern, viz., gyronny.

L. 4.8 in.

A 236 (19). ANOTHER, oblong rectangular, with a fret and scroll-work. A border tile.

L. 6.7 in.

A 236 (20). TWO PARTS of an oblong tile, with flanged edges.

L. 5.5 in.
The shape of this tile is unusual: it seems to have been used as a gutter.

A 236 (21). UNDECORATED TILES, with either a black or yellow glaze. The tiles are lozenge-shaped, and some of them have a curved piece taken out of one of the angles to receive a small circular tile. There are eight loose tiles more or less perfect, an octagonal panel made of four lozenge-shaped tiles, with a small circle in place of one of the angles, part of another octagon (only two tiles being in place), and a single oblong tile measuring 5.4 in. by 1.4 in.

L. (of the octagonal panel) 9.5 in. L. (of a single tile) 7.3 in.

A 237. TILE, with a fleur-de-lys and quatrefoils and two rosettes.

14th century. From Dorchester Abbey, Oxon.
5.5 in. square. Given by Greville J. Chester, Esq., 1853.

A 238. ANOTHER, with a fleur-de-lys between four quadrants, each enclosing part of a quatrefoil.

14th century. From Dorchester Abbey, Oxon.
4.6 in. square. Given by Greville J. Chester, Esq., 1854.

A 239. ANOTHER, with a leopard's face with protruding tongue, and oak sprays issuing from it towards the corners.

14th century. From Stoke Charity Church, Hants.
5.3 in. square. Given by Greville J. Chester, Esq., 1853.
Similar tiles at Reading Abbey; Wherwell Priory, Hants.; Selborne Priory, Essex; and St. Mary Bourne, Hants.

A 240. FRAGMENT OF ANOTHER, with radiating design.

L. 5.4 in.
A 240-244 are 14th century tiles from Chilton Foliatt. Given by the Rev. John Ward, 1852.

A 241. ANOTHER, with a black letter A between two sprays, enclosed in a circle; trefoils in the angles.

Fig. 14.
5.5 in. square.
Figured in Shaw, pl. xxviii.

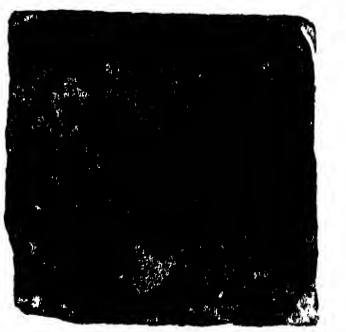


FIG. 14 (A 241).

A 242. ANOTHER, with part of a composite design, with formal flowers and a circular border enclosing cinquefoils.

5.5 in. square.

A 243. FRAGMENT OF ANOTHER, with part of a similar design, with oak leaf in corners.

L. 5.4 in.

A 244. TWO OTHERS, with a quarter of a wheel design, with trefoils on rim.

5.5 in. square.

A 245. ANOTHER, with shield of arms, viz., on a fess three plates charged with an eagle displayed between two lions rampant; fleurs-de-lys in the bottom corners.

14th century. From Malvern.
5.1 in. square. 1897.

A 246. ANOTHER, with shield of arms, viz., two coats dimidiated (1) with same bearings as those on the preceding tile, (2) an escutcheon between eight crosses; fleurs-de-lys in the bottom corners.

14th century. From Malvern.
5 in. square. Westendarp Coll., 1897.

A 247. ANOTHER, oblong rectangular, with a monkey seated looking critically at a cup or phial A border tile.

14th century. *Fig.* 15. From Malmesbury Abbey, Wilts.
L. 6.7 in. Given by the Rev. John Ward, 1853.
The design is probably a satirical representation of a monkey posing as a physician.
See Marryat, p. 178.

FIG. 15 (A 247).

A 248. ANOTHER, with an eagle displayed and part of a running scroll pattern between two slightly curved bands.

4.7 in. square. Franks Coll., 1853.
14th century. Said to have been found in the Droitwich kiln.

A 249. ANOTHER, with part of a four-tile design; a circular band with running scroll-work, enclosing geometrical ornament; fleurs-de-lys in the outer angles.

14th century. Said to come from Droitwich kiln.
4.8 in. square. Franks Coll., 1853.

A 250. ANOTHER, oblong, with shield of arms, viz., a chevron between three choughs; ground inlaid.

14th century. From the chancel of a church near Carew Castle, Pembrokeshire.
L. 6.7 in. Given by Henry Willett, Esq., 1885.

A 251. ANOTHER, with the arms of Clare; spaces filled by stripes.

4.9 in. square.
Similar tile found near the altar, Gloucester Cathedral.
A 251-257 are 14th century tiles. Franks Coll.

A 252. ANOTHER, with a stag running past a tree.

4.5 in. square.

A 253. ANOTHER, with an eagle displayed in a panel formed by four quarter quatrefoils; a crown in each angle.

4.8 in. square.

A 254. ANOTHER, with a shield with arms of England, and three trefoils.

4.8 in. square.

The bearings of the shield are given in reversed order, one and four England and two and three France.

A 255. ANOTHER, with a diaper of triangles alternately yellow and red-brown.

4 in. square.

A 256. ANOTHER, with armorial design, viz., checky (Warren).

4 in. square.

A 257. TWO OTHERS, part of a four-tile design ; sixteen annulets within a circle, and an annulet in the outside angles.

4 in. square.

A 258. ANOTHER, oblong, a knight on horseback (with shield bearing a cross *pattée*), charging with sword in hand ; above are four discs and in front half of a fleur-de-lys ; plain border above and below.

Early 14th century. *Fig.* 16. ? From Great Bedwin, Wilts.

L. 8.8 in. Given by Winslow Jones, Esq., 1875.

See Nichols, appendix ; and *Gentleman's Magazine* for July, 1845.

FIG. 16 (A 258).

A 259. ANOTHER, with a quatrefoil enclosing four lions' heads, and foliage in the angles.

? 14th century.

4.5 in. square. Franks Coll., 1887.

A 260. ANOTHER, with part of a four-tile design of two interlacing quatrefoils, enclosing radiating floral ornament.

14th century.

4.1 in. square. Franks Coll., 1887.

A 261. ANOTHER, with an anvil between two hammers.

? 14th century.

4.4 in. square. Franks Coll., 1887.

A 262. FRAME OF FIVE OBLONG RECTANGULAR WALL TILES, with a continuous architectural design running through them all, besides which on the first is the date *anno r.r.h.vi xxxvi* (i.e., *In the 36th year of the reign of Henry VI.*); on the second, a shield with the "symbols of the Passion"; on the third, the sacred monogram IHS crowned; on the fourth, the shield of England crowned; on the fifth, the *Pelican in her Piety;* legends in black letter.

Date 1437-8. From Great Malvern Priory Church.

L. (of a tile) 8.5 in. *Fig.* 17.

Four of these tiles were bought at the Whincopp sale, 1856, and one was given by Albert Way, Esq., 1852.

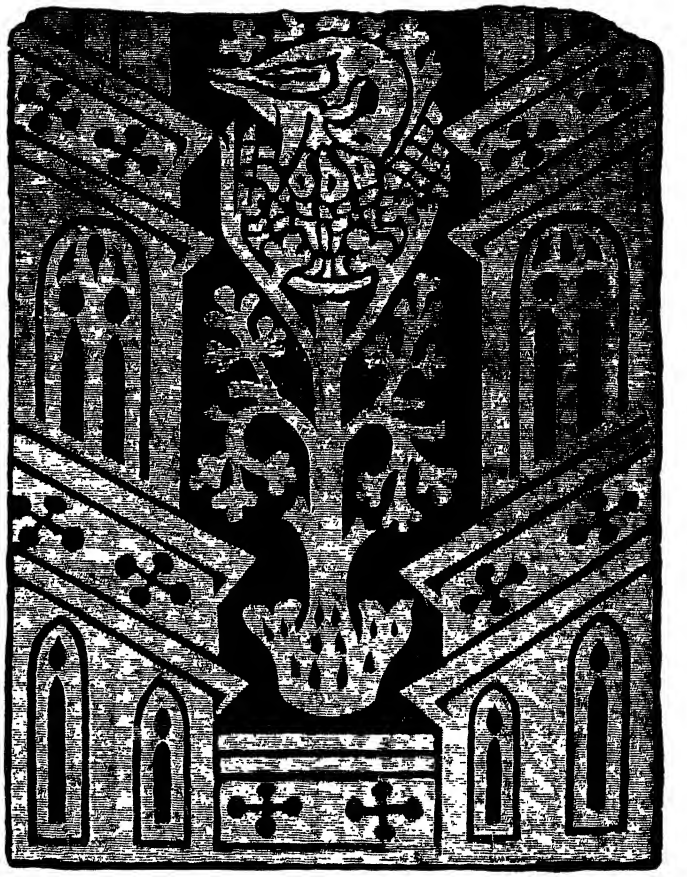


FIG. 17 (A 262).

A 263. FRAGMENT OF MASSIVE OBLONG TILE, with a palmette, four roses, and a shield with arms, viz., a bend cotised between six lions rampant (Bohun).

Date 1453.
L. 8.6 in.
A 263-266 are from Great Malvern. Given by Sir Henry Ellis, K.H., 1855.

A 264. FRAGMENT OF ANOTHER, with the *Pelican in her Piety* and architectural ornament.

Date 1437-8.
L. 6.5 in.

A 265. FRAGMENT OF A TILE, with a cinquefoil surrounded by a circular band, which with the margin contains the legend (MEN)TEM SANCTAM SPONTAN(EN̄ HONOREM DEO ET P)ATRIE LIBERACIONEM in black letter.

15th century.
L. 5.3 in.
The inscription is probably of a talismanic character, and appears to have been used as a charm against fire. "It was inscribed on the great bell given to the Church of Kenilworth, Warwickshire, by Prior Thomas Kedermynstre, elected in 1402." *See* Nichols, p. viii. *Cf.* A 285.

A 266. WARPED FRAGMENT OF ANOTHER, with circular band enclosing a floral pattern and inscription.

15th century.
L. 4 in.
No doubt a waster.

A 267. ANOTHER, with shield of arms of Edward the Confessor, architectural ornament, foliage, etc.

Probably from Malvern.
5.4 in. square.
A 267-273 are 15th century tiles. Franks Coll.

A 268. ANOTHER, with a shield with the arms of England in a frame formed of four quarters of quatrefoils arranged back to back.

About 1456. Probably from Malvern.
5.4 in. square.

A 269. ANOTHER, with part of a composite design, including a shield with arms of Beauchamp enclosed in a circle of foliage, round which is the segment of a larger circle ; in the remaining angle is a foliated scroll design.

Probably from Malvern.
5.5 in. square.
See Nichols, No. 63.

A 270. ANOTHER, with shield of arms, Heytesbury quartering Hungerford, between three rosettes.

Found at Bath.
4.6 in. square.
For similar tile from the pavement in the house of William Canynges, Redcliffe Street, Bristol, *see* Shaw, pl. xlvi., and Nichols, No. 62.

A 271. ANOTHER, with a quadrant, with legend in black letter ELISABET MORTON between the letter R and a shield of arms.

From Gloucester.
4.7 in. square.
Hugh Morton was Abbot of Gloucester, 1412 to 1420.

A 272. ANOTHER, oblong, with the Lombardic letter M crowned and architectural ornament ; above, legend in black letter LETABOR Ī DEO.

Found in the wall of the house of one of the canons of Gloucester in that city.
L. 6.3 in.

A 273. ANOTHER, with design of a Gothic window, and a border of quatrefoils below.

Fig. 18. Found in the wall of the house of one of the canons of Gloucester in that city.
L. 6.3 in.

FIG. 18 (A 273).

A 274. ANOTHER, with a lozenge between four circles, floriated ornament enclosed.

5.9 in. square.

A 274–277 are 15th century tiles from Gloucester Cathedral. Given by Greville J. Chester, Esq., 1853.

A 275. ANOTHER, with a sixfoil in a circle, from which issue four oak leaves towards the angles.

6 in. square.

A 276. ANOTHER, with a heart between four quarter-quatrefoils with double borders.

5.5 in. square.

A 277. ANOTHER, with panel of four quarter-quatrefoils enclosing a shield with arms of Edward the Confessor.

5.5 in. square.

A 278. ANOTHER, unusually thick, with circular panel with sacred monogram IHS in black letter crowned, enclosed by four quarter-quatrefoils.

Date 1455. From Abbot Sebrok's pavement, Gloucester Cathedral.

5.5 in. square. Given by Greville J. Chester, Esq., 1854.

Cf. Shaw, pl. xl.

A 279. FRAGMENT OF A HEXAGONAL TILE, with a cross with annulets at the ends of the arms, within a circle.

15th century. From Gloucester.

L. 3.3 in. Franks Coll., 1853.

A 280. ANOTHER, with a quadrant with legend in black letter AVE MARIA GRA PLE, between tracery designs enriched with roses and trefoils.

15th century. From Churcham, Gloucestershire.

4.9 in. square. Given by Greville J. Chester, Esq., 1854.

A 281. ANOTHER, with quadrant cusped on inner side, between rosettes and a formal floral design.

5 in. square.

See Shaw, pl. xxxii.

A 281–284 are 15th century tiles from Dyrham Church, Gloucestershire. Given by the Rev. John Ward, 1852.

A 282. ANOTHER, with a band which forms a quadrant, with wheel ornaments and fleur-de-lys alternately, between a checker and a circle with pattern of interlacing segments.

5.1 in. square.

Cf. Shaw, pl. xliii.

A 283. FRAGMENT OF ANOTHER, with band of running floriated scroll-work.

L. 5.1 in.

A 284. FRAGMENT OF ANOTHER, with portion of arch, etc.

L. 3.7 in.

A 285. ANOTHER, with a cinquefoil in centre surrounded by a circular band, which together with the margin bears the legend MENTEM . . . . . SPONTANEN HONOREM DEO ET PATRIE LIBERACIONEM in black letter. One side of the tile is broken and the word SANCTAM is missing.

15th century.

L. 5.3 in. Given by Mrs. Stackhouse Acton, 1855.

A similar tile was found in the Abbey Church, Shrewsbury. It is figured in Nichols, No. 75; see note on the inscription on p. viii. of the same. *Cf.* A 265.

A 286. ANOTHER, with geometrical pattern enclosing the black letter inscription, MARC : MATHE : LUCAS : JOH. A : D : MCCCCLVI MISEREMINI : MEI : MISEREMINI : MEI : SALTEM : VOS AMICI MEI : QUIA : MANUS . DNI. TETEGIT : ME . (Job xix. 21); in the field are quatrefoils, sixfoils, and two sprays.

FIG. 19 (A 286).

Dated 1456. *Fig.* 19.

Found in the ruins of Bayham Abbey, Sussex.

5.3 in. square. Franks Coll., 1891.

A 287. ANOTHER, oblong rectangular, with shield of arms of Coke, with helmet, crest, and mantling; in margin is inscription in black letter *orate p' animabus Thome Coke et Alicie uxoris sue f f c.*

15th century. *Fig.* 20. Found with several others under a wall formerly part of the old Priory of Monmouth, May, 1852.

L. 8.7 in. Given by J. G. George, Esq., 1852.

See Church, fig. 5, and Shaw, *Specimens of Tile Pavements.*

FIG. 20 (A 287).

A 288. ANOTHER (with corner cut away), with quadrant with border enriched with annulets and mascles, enclosing tracery; dragon in the angle.

15th century. From Usk, Monmouthshire. L. 5 in.

A 289. ANOTHER, with raised design, ground inlaid; the shield of arms of the Augustinian Priory of Llanthony, Co. Monmouth.

Late 15th century.
5.8 in. square.
A 289-295 are from the Franks Coll.

A 290. ANOTHER, with part of a four-tile pattern with radiating palmette ornament, enclosed by a band of black letter inscription, of which *aīa Johīs* appears on this tile.

15th century.
4.7 in. square.
Evidently part of an inscription, *orate pro anima Johannis* . . . . . *Cf.* A 287.

A 291. ANOTHER, with a quadrant with lozengy pattern between two plain borders, enclosing one leaf of a quatrefoil, in which is a hare with hunting horn mounted on a hound; in outside angle a leopard's head.

Probably 15th century. *Fig.* 21.
5.1 in. square.

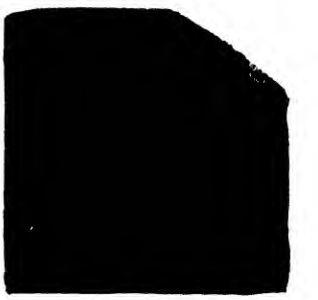


FIG. 21 (A 291).

A 292. ANOTHER, with a cruciform arrangement of conventional foliage enclosed in a circle; plain border.

? 15th century.
3.1 in. square.

A 293. ANOTHER, oblong rectangular, with fretty design and plain border.

15th century.
L. 5.9 in.

A 294. PANEL OF FOUR TILES, with shield with arms and supporters of Henry VI. within the Garter; in the four corners are badges, (1) the Stafford Knot, (2) the flaming hub of the Buckinghams, (3) the chained swan of the Bohuns between two Tudor roses, (4) a Treasurer's bag.

Fig. 22.
Each tile 6.7 in. square.
From the ruins of Thornbury Castle, Gloucestershire, which was left unfinished by the last Duke of Buckingham, of the house of Stafford, when he was arrested under Henry VIII.

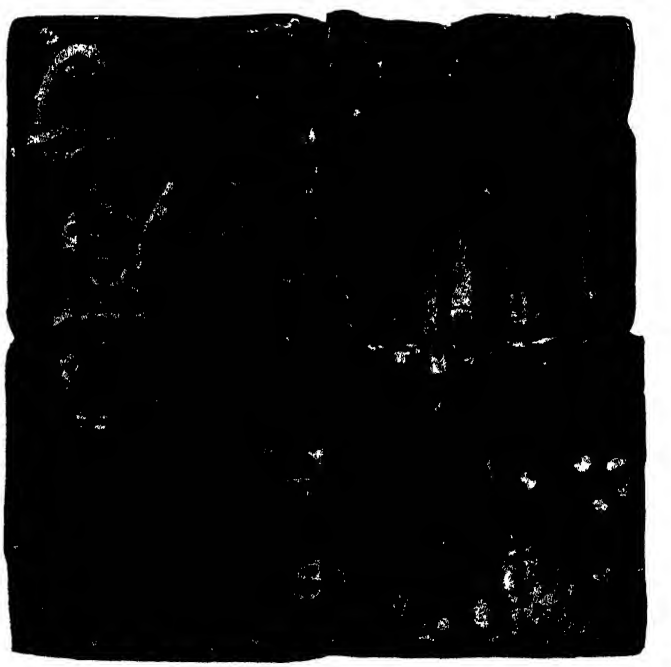


FIG. 22 (A 294).

A 295. ANOTHER, with raised design, ground inlaid; a shield with arms of Henry Deane impaling the pall from the arms of the See of Canterbury.

From Gloucester.
5.8 in. square.
Henry Deane was Archbishop from 1501-1503.

A 296. ANOTHER, with initials and date, H M 1736.

5.7 in. square. Willett Coll., 1887.

A 297. ANOTHER, with initials and date, T M 1736.

5.8 in. square. Willett Coll., 1887.

A 298. EIGHT POTTERY CUBES AND SEVEN HALF-CUBES; five white, unglazed; four with ordinary lead glaze on upper surface; five with green glaze; one with yellow, which is much worn; bodies principally white, a few buff.

From Crux Easton, Hants.
L. (diagonally) 1.3 in. Given by Walter Money, Esq., F.S.A., 1894.
Found in a chest with other *tesseræ* made from horses' teeth, lignite, marble, etc., in all perhaps 2,000, which had been used in a pavement. Examples of the teeth, etc., are exhibited with them.

THE CHERTSEY TILES

THE tiles found on the site of Chertsey Abbey,[1] in Surrey, deserve special notice, for in beauty and variety of design, skilful execution and technical perfection, they hold the first place among the mediæval tile pavements of England, perhaps of the whole world. They are inlaid tiles, but differ from the ordinary specimens of this class in their unusual sizes and varied shapes. They were found in a very fragmentary condition on the Abbey site,[2] but have been to a great extent pieced together by the untiring energy of Mr. Manwaring Shurlock. He formed a collection, which he presented to the Museum, and published a well illustrated work on the subject.

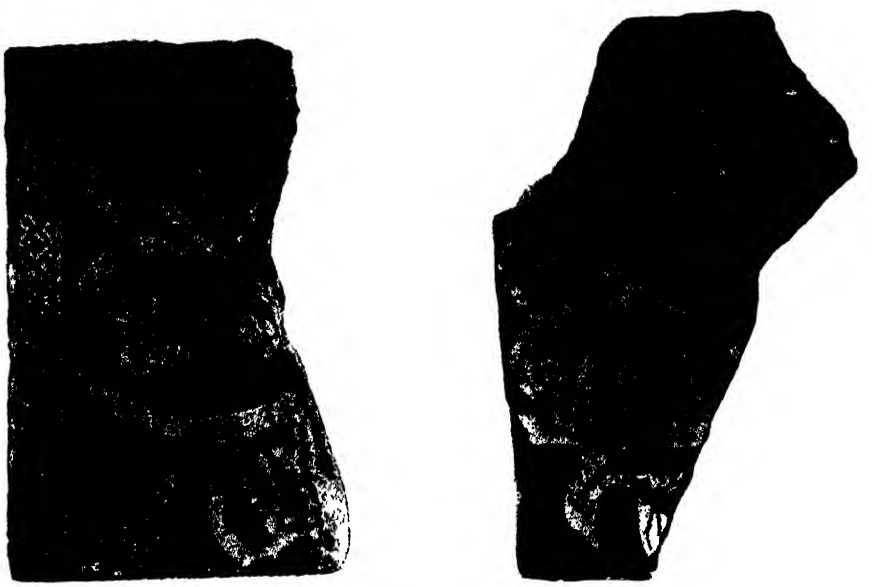


FIG. 23.

Chertsey Abbey was built in A.D. 666, destroyed by the Danes in the ninth century, and rebuilt in 964 by Eadgar, who assigned it to the Benedictines. It became wealthy and important, and its abbot was granted the privilege of wearing a mitre. In 1437 it was surrendered to Henry VIII., and subsequently was utterly destroyed,

[1] The bulk of the present collection was transferred to the British Museum from the Architectural Museum, in Westminster. The remainder was presented by Mr. Manwaring Shurlock. The list includes all the tiles published by Shurlock.

[2] Some had been removed to St. Anne's Hill and laid down promiscuously in a summer house, while a few had found their way as far as Little Kimble Church, Bucks.

the building material being eventually used to build the "fayre house" of Sir Nicholas Carew and to raise the streets of Chertsey.

The usual methods of manufacture were employed in making the Chertsey tiles: the red clay tile was stamped with the pattern and the cavities filled with white clay and the whole was then coated with a transparent yellowish lead glaze. Sometimes the pattern was in red and the ground coated with white; and in a few instances the entire body of the tile was white and the pattern in red, but specimens of this treatment are very rare. (*See Fig.* 33, and also Shurlock, pl. 37.) From the presence of a metallic oxide, whether accidental or intentional, the surface frequently became dark green or black in the firing, sometimes graduated from the usual red-brown to black: the artist made skilful use of this to vary the surface, and by clever counter-changing, especially of the smaller tiles, he avoided any monotony of effect.

THREE OBLONG RECTANGULAR PANELS, measuring about 31 in. by 9 in., each made up of four tiles and representing a king, queen, and archbishop, each under a canopy.

(1) The king, who wears a crown with peculiar rough-edged foliage and a jewel on his breast, is holding a foliated sceptre, and stands on the crouching body of a man to typify some spiritual or physical conquest. Under his canopy are four emblems—the moon, a star, a hound sejant, and a crouching hare (?).

(2) The queen, who holds a squirrel in her left hand and a sceptre with conventional lily head in her right, is also standing over a figure, of uncertain nature, which crouches in somewhat naturalistic foliage. She wears a crown and a head-dress falling down on either side to her shoulders, as in MSS. of the thirteenth century (*e.g.*, Royal MS., 2 B iii., and Add. MS. 18,719).[1]

(3) The archbishop is arrayed in archiepiscopal vestments and holds a cross in his left hand, while his right hand is held up in the attitude of benediction. Under his feet is a crouching figure similar to that under the king, and over his head is a part of a "ragged staff," and the moon and star as in (1). His mitre is of a low triangular shape, such as is found on the seals of the end of the thirteenth century.

The architecture of the canopies is of late thirteenth century style. It is the same in principle for all three, but in the case of the queen differs in a few details from the other two, viz., the crockets are rather less conventionally rendered, the tracery differs slightly in form and is enriched with cusps, for two of which are substituted dogs' heads. The capitals and the architectural borders on the sides also differ in design.

On the whole these panels seem to be of a slightly later style than the majority of the circular tiles, but are not, as far as one can judge from internal evidence, later than

[1] These MSS. and the Roll of St. Guthlac referred to on next page are at present exhibited in Table Case 2 in the B.M. Manuscript Room.

the end of the thirteenth century. It is probable that they are border tiles made later and by a less accomplished artist than the others. Some think they may have been "dossel" tiles, but the fact that the figures are not nimbed, and that there are fragments of a number of duplicates is against this theory; besides which they match in width the other square designs of the pavements that are decorated with figure subjects. For illustrations, *see* Shurlock, frontispiece.

TILES WITH SUBJECTS FROM THE ROMANCES OF TRISTRAM AND KING RICHARD. Some of these can be assigned by the armour on the figures to about the year 1275 (*see* note by Baron de Cosson in Shurlock, p. 12), and it is improbable that any of the designs are much earlier, though it must be admitted that some of them have an archaic appearance. This may be explained by the likelihood that the artist was influenced by some previous work. In fact, it is impossible to look through the vellum Roll illustrating the life of St. Guthlac (an English work dated at the end of the twelfth century: B.M., Harley Roll Y6) without being struck by the strong general likeness of the designs and even of the facial expressions there depicted, to those of the circular panels from Chertsey.

These "historiated" tiles are connected by Mr. Shurlock with the following incidents, and are illustrated in his book:—

(1) Tristram in a ship, playing at chess for hawks with a captain from Norway.

*(2) Tristram playing the harp before King Mark.

(3) Rohand, the supposed father of Tristram, asking admission to King Mark's castle.

The cap with small peak worn by Rohand is very similar to caps shown in the Roll of St. Guthlac and Add. MS. 18,719—the latter dating from the end of the 13th century.

*(4) Porter at King Mark's castle.

For general style of drawing and architecture, as well as for the tight-fitting cap worn by the porter, compare the Roll of St. Guthlac. This design also appears on rectangular tiles.

*(5) King Mark kissing his nephew, Tristram.

[*(6) Tristram congratulated and kissed by all, "lady and knight and maidens bright."

This tile was found in the summer house at St. Anne's Hill, where a number of Chertsey tiles had been carried and laid down indiscriminately as a pavement. It is not in the Museum.]

*(7) Tristram announcing to the king his intention of going to Ermonie to avenge his father's death.

[*(8) Mark, King of Cornwall.

Apparently the king is holding angry or excited discourse with someone. Not in B.M.]

*(9) Tristram (disguised) and Duke Morgan in angry parley.

The duke's robe seems to be lined with "vair."

(10) Rohand made lord of Ermonie. He holds a sceptre with floriated end of lily design.

(11) Men bringing the children demanded of King Mark by the King of Ireland.

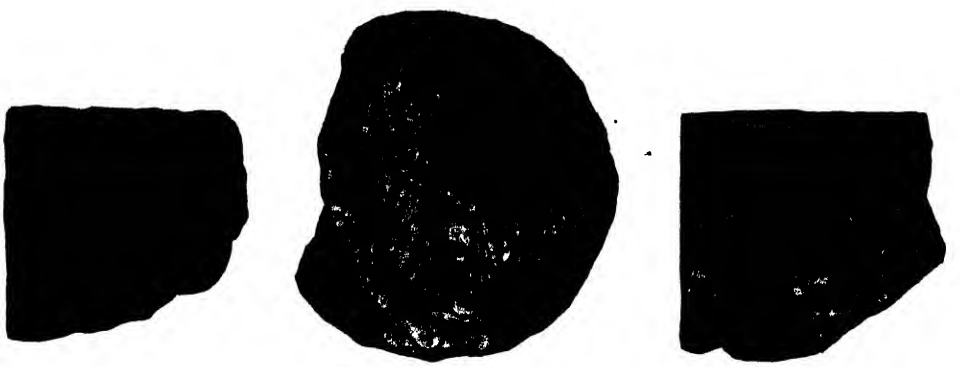
The men are all wearing caps with a round button on the top. The same design appears on fragments of a rectangular tile. *Fig.* 24*a*.

(12) Combat of Tristram with Moraunt, the Irish ambassador, who wounds him in the thigh.

See "Notes on the Armour" by Baron de Cosson, Shurlock, p. 12. Tristram's shield is emblazoned with a lion rampant, which it may be noted appears in the shield of the duchy of Cornwall in the 13th century. He is here the champion of Cornwall. Moraunt is wearing ailettes, which are said to appear first in a miniature in a MS. in the Richelieu library, dated 1274. Both have flat-topped "heaumes," chain-mail, surcoats, chausses laced up behind the legs, champons to cover the feet, and prick spurs. The horses are uncaparisoned. The shields are "heater-shaped."

(13) Continuation of the combat.

The lion on Tristram's shield is reversed, and the ailettes are absent from Moraunt's shoulders.



(*a*) FIG. 24*b*. (*c*)

(14) Moraunt carried off for dead by attendants.

*(15) Tristram, confined to his bed by gangrenous wound, is visited by King Mark.

(16) The Queen of Ireland visiting Tristram in his ship.

A hat similar to Tristram's, but with peak more developed, is seen in Royal MS., 2 B iii., which is of late 13th century date.

(17) Tristram attacking the dragon.

[*(18) The dragon.

Not in the B.M.]

(19) The legal duel or wager of battle.

The combatants are armed with a rectangular shield and a pick-like weapon only. An illustration of a similar conflict between Walter Bloowberne and Haman le Stare is quoted by Shurlock from Hewitt.[1] It is dated at the end of the 13th century.

(20) Princess Iseult showing tongue of dragon cut out by Tristram to King of Ireland.

[1] *Ancient Armour and Weapons in Europe*, by J. Hewitt.

(21) King of Ireland, seated on throne, holding a glove in his right hand, which is extended, and a sceptre with floriated end in his left.

The drawing of this figure bears resemblance to that of "Ethelbald Rex" in the Roll of St. Guthlac.

(22) Tristram hunting wild beasts in the forest with his greyhound, Hodain.

Fig. 25.

The classical style of this design is remarkable. *See* notes by W. Burges in *The Builder* for the 24th of July, 1858, where this and several other Chertsey tiles are figured.

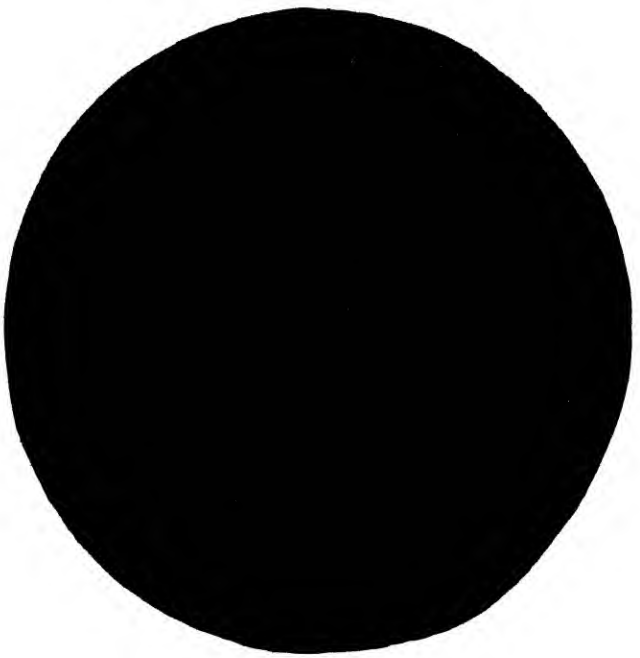


FIG. 25.

(23) Tristram hunting with his bow *qui-ne-faut.*

(24) Iseult in boat, singing the songs of Tristram.

*(25) Tristram (disguised) singing to Iseult.

(26) Iseult (disguised), Brengwain, and Ganhardin in ship approaching the coast of Brittany.

Plate 2.

Compare this tile with the ship in the Roll of St. Guthlac.

(27) Tristram laid out. Two candles on "pricket" candlesticks are set at either end of the bed, and two priests are singing a dirge over the body.

There are, in addition to these, two designs that were considered by Mr. Shurlock too imperfect to publish: (1) represents Tristram teaching the hunters how to blow the mort; (2) represents the landing of Tristram and Iseult in England.

(28) King Richard's combat with the lion.

[(29) A Saracen killed by a knight.

A square tile not in the B.M.]

(30) King Richard in single combat with the Sultan Saladin at Babylon.

Plate 2.

The king's shield is emblazoned with the three lions, and his entire equipment is practically the same as that of King Henry III. as figured on his seal in the B.M. Catalogue, vol. i., pl. ii., though it is worth noting that King Henry wears a rowel-spur, while King Richard on this tile has a prick-spur.

(31) Sultan Saladin wounded by King Richard at Babylon.

The so-called Sultan wears a tasselled cap, and is armed with a broad falchion, otherwise his figure seems to be only protected by drapery. One quarter of this tile is missing.

(32) Messengers bringing a special letter with the baron's seal to King Richard.

(33) Knight fighting with lion.

The knight's shield is emblazoned with a chevron, and he wears a heaume, chain-mail over entire body, surcoat, and ailettes. *See* Shurlock, note on pl. 33.

(34) Knight mounted, armed with cross-bow.

Baron de Cosson (Shurlock, p. 12) points out that this knight appears to be wearing "banded mail," and that his saddle also differs from the other representations by being much higher before and behind; his helmet, too, has a higher and narrower appearance than those on any of the other tiles.

[(35) The Abbot Nicholas at Halesowen.
Not in B.M.]

(36) Panel with group of mounted men: with it is half of the square frame with inscription, which was pieced together by Mr. Albert Way and reads MORGAN : E : SE : GENTS : TOURNE : EN : ANGLETERRE.

(37) Fragment, representing a man with chalice.
With this tile Mr. Shurlock has published some specimens of frame and border tiles.

[(38) Specimen of frame tile—to be referred to later.]

FIG. 26.

(39) Fragment of tile, on which are figures of three men (?) taking an oath.

N.B.—It has been thought convenient to keep the order and numbers used by Mr. Shurlock throughout to facilitate reference to his illustrations.

* The tiles marked with an asterisk also appear in the Halesowen pavement.

These circular tiles were surrounded (1) either by a square frame made up of four pieces, with a border of grotesques (*Plate* 2) or inscriptions referring to the subjects

FIG. 27.

on the tile, and the spaces filled with floriated scroll-work (*see* Shurlock, pl. 36); (2) or by a similar pattern made up of mosaic tiles (*see* Shurlock, pl. 37). Other borders for circular panels are segments of circular bands, each about 3½ in. in length and ornamented with a pattern of crowns with quatrefoil border, or a running pattern of conventional lilies with border of discs (*Fig.* 33, *see* Shurlock, pl. 37.)

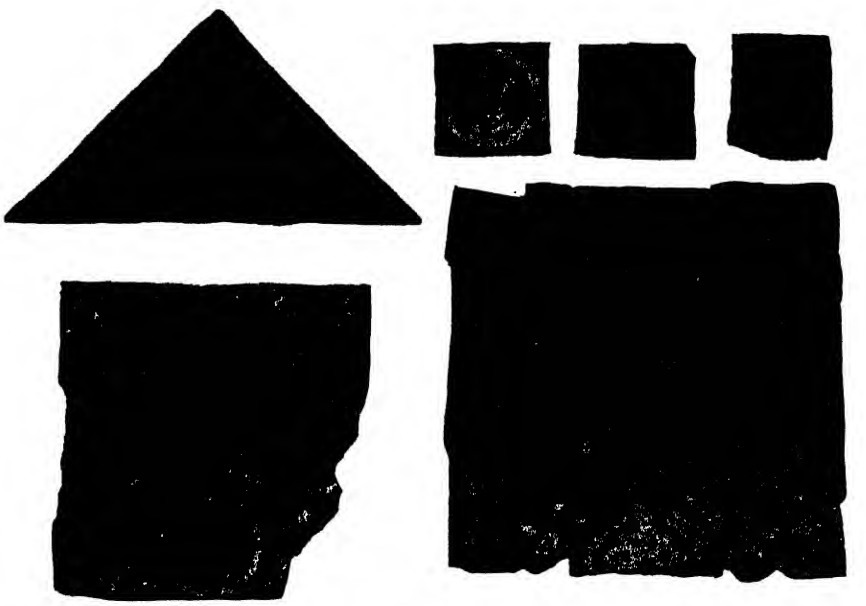


FIG. 28.

Next in importance to these is the series (unfortunately very incomplete) of square tiles, varying from 8 to 9 in. in width, with circular panels, containing representations of the seasons or months, *e.g.*, on one is a ploughing scene, on another

reaping (*Fig.* 24*b*), on another wood-cutting (*see* Heales, p. 6). The spaces are filled with foliated ornament. On smaller squares are represented the signs of the Zodiac (*Fig.* 26) and various chimerical designs (*Fig.* 27); on a large rectangular tile is a fine drawing of a griffin. Several of these tiles are illustrated by Shaw, pl. xix., and should be compared with the pavements at Canterbury and St. Omer in the same book. A number of square tiles, measuring from 4½ in. to 5½ in. in width, and sometimes cut up in sections, are decorated with designs common to the period, *e.g.*, foliage more or less conventionalised, birds, architectural and geometrical ornament, lion masks, and animal forms (*Figs.* 23, 24*c*, and 35). Some of these tiles are quartered, each quarter bearing a different design. Among these may be noted a few squares ornamented with five circles, in which are human heads, animals, or floral

FIG. 29.

designs, the spaces between being filled by a cruciform arrangement of fleurs-de-lys (*see* Shurlock, pl. 40, and compare the lady's reticulated head-dress as shown on the tile with illuminations in MSS. of end of thirteenth century, *e.g.*, Add. M.S. 18,719). These tiles are sometimes cut up in mosaic form (*Fig.* 28).

There is, too, a large number of tiles of all shapes—square, oblong, round, lozenge, diamond, triangular, etc.—and mostly of small size, cut in mosaic fashion. The patterns on these include a variety of frets, rosettes, and floral designs; but most conspicuous are the tiles of about 5 in. in length, with fine floriated patterns of three distinct kinds—(1) a bold lily design, one flower to each tile or two tiles (*Fig.* 29, *see* Shaw, pl. xvi.)[1]; (2) a fine foliated scroll pattern, one lobe to each tile (*Fig.* 30*a*, *see* Shaw, pl. xiii., and Shurlock, pl. 38); (3) delicate foliated scroll-work, suggestive

[1] See *Journal of the Archæological Association*, vol. xxxviii., p. 262, where, on a coloured plate of part of the glass in the "easternmost window" in Canterbury Cathedral (Becket's crown), appears scroll-work of remarkably similar character. It is ascribed to the thirteenth century.

of embroidery (*Fig.* 30*b*), and closely resembling the ornament on the mitre of St. Thomas à Becket in the Cathedral of Sens (*see* Shaw, pl. xv., and Shurlock, pl. 37).

A fine design similar to the first of these three, and, like it, taking the motive of its ornament from the lily, is found on circular tiles in square frames to match the picture tiles mentioned on p. 47 (*Fig.* 33). There are also fragments enough to restore a magnificent sixteen-tile design—each tile about 7½ in. square—with beautiful conventionalised foliage, scroll-work, and diapers (*see* Shaw, pl. xx.; *Plate* 1).

(*a*) FIG. 30. (*b*)

A quantity of border tiles remain, varying in size from 6½ in. by 2½ in. to 3¾ in. by 1 in. Their decoration includes running foliage (maple leaf, *Fig.* 31), rosettes, formal designs in circles, castles, etc. (*Fig.* 32), some of which are given in Shaw, pl. xxi.; besides these there are plain oblong and square blocks of dark and light colour for counterchanging. The borders for the circular panels ornamented with

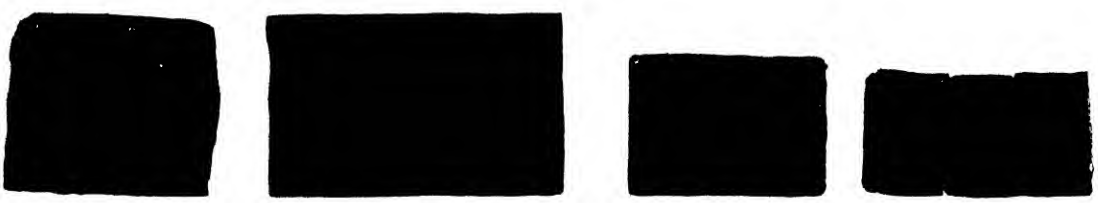


FIG. 31.

lettering, crowns, etc., have already been mentioned. The letters are either single or in blocks of two to five, forming parts of words, with crosses, stops, and abbreviations: with these are plain wedges for filling in; other portions of inscriptions are attached to the spandrils of the square frames (*Fig.* 33). The lettering is of two kinds, (1) Lombardic pearl letters, which occur mostly on the separate blocks (*see* Shurlock, pl. 30); (2) smaller Lombardic letters, mostly attached to the spandrils of the square frames which contained circular picture tiles (*see* Shurlock, pl. 36). It has been

thought that the first class of lettering is earlier than the second, but on a panel at Halesowen, which bears the dedicatory inscription of the Abbot Nicolas (*see* Shurlock, pl. 35, and below), the same pearl letters appear; and the ornament to which they are in this case attached is undoubtedly a later development of that associated with the smaller Lombardic letters on the Chertsey pavement. The inscriptions referring to Tristram are in French, those referring to King Richard in Latin. Unfortunately they have been so broken up, and what is left of them is so full of abbreviations that very few connected sentences have been read. Mr. Albert Way put together the sentence attached to tile 36 on p. 45. Occasionally one can

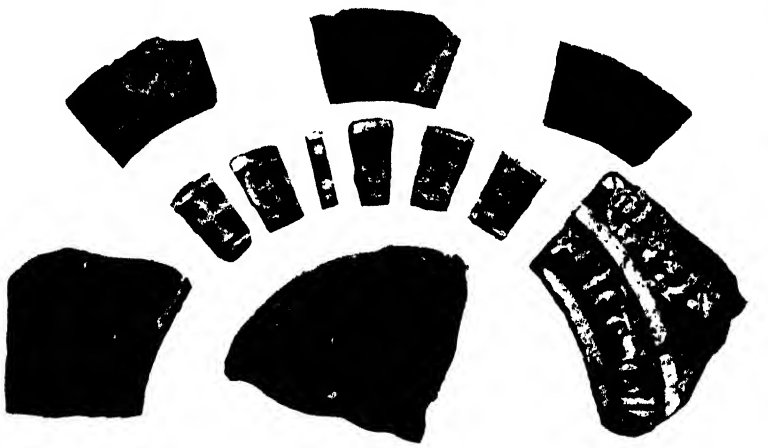


FIG. 33.

make out such fragments as the following:—T : EN : LA : BATAILE — CI : REPRENT : TRISTRAM — EN : LA MER : EN : UNE — PRIAT : KIL : VIEGE : A — CI PRIE : T(RISTRAM) — SAUVAGE : M' : LIVRE — REGI RICARDO etc. Nothing, of course, can be done with the alphabets of single letters.

With regard to the date of the Chertsey tiles, the most important external evidence is given by the pavement at Halesowen, near Birmingham. At this Abbey a pavement was discovered, including many tiles of very similar design to those found at Chertsey, some apparently made from the same stamps. On one (Shurlock, pl. 35) is the figure of an abbot, which in all probability belongs to the frame bearing the following legend:—

Istud opus Nicholas matri Christi dedit Abbas.
Vigeat absque Chao, mater, dona Nicholae.

"This work the Abbot Nicolas gave to the mother of Christ.
That he may flourish without confusion, mother, grant to Nicolas."

FIG. 32.

The Abbot Nicolas, then, laid the pavement at Halesowen. He was in office late in the reign of Henry III. (*see* Holliday's notes, p. 54) and died 1298. We have seen already that a comparison of the ornament on the two pavements shows some of the Halesowen tiles to be a later development of those at Chertsey. The internal evidence of architecture and costume, which we have noted from time to time, points to a period dating from about 1250 to the end of the century for the whole Chertsey pavement, and certain points in the armour already noticed fix the dates of the particular designs in which they occur to about 1275 (*see* Baron de Cosson's note, Shurlock, p. 12). So we may safely conclude from external and internal evidence alike that the Chertsey pavement was begun and completed during the last half of the thirteenth century.

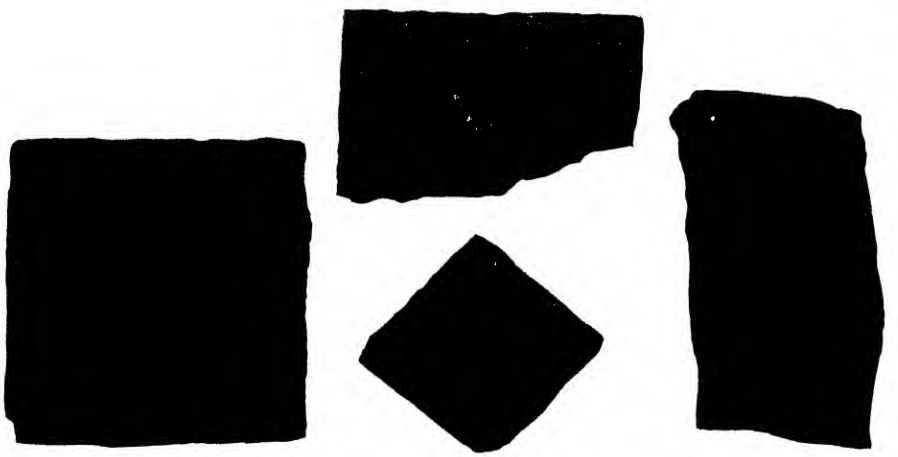


FIG. 35.

As to the workmanship, it has been noticed by M. Paulin Paris (Shurlock, p. 10) that the inscriptions are not, as would be expected, in Norman-French, but in the best French of Picardy and Artois. This and the similarity between the season-tiles at Chertsey and those on the incised pavement of St. Omer, have prompted the suggestion that the Chertsey pavement was designed by a French artist. On the other hand, the version of the legend of Tristram followed in the tiles is the English one as told by Thomas of Erceldoune, and materially differs from the French rendering; the season-tiles at [1] Canterbury Cathedral present just as marked a resemblance to the Chertsey seasons as those at [1] St. Omer: both the Canterbury and St. Omer pavements belong to the twelfth century, and would probably be well-known to the educated and possibly travelled Benedictine,

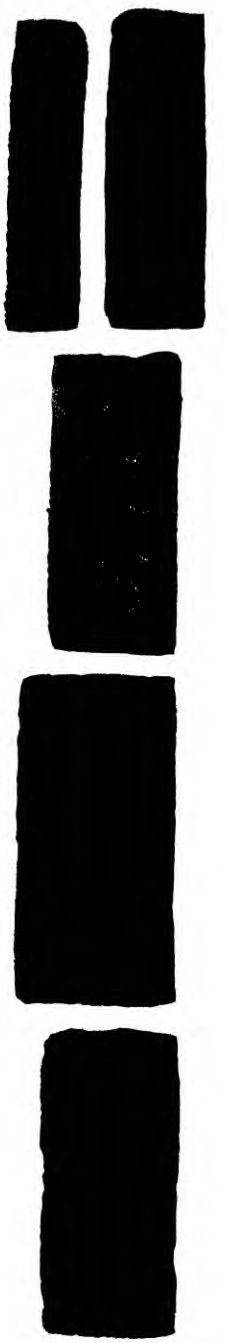


FIG. 34.

[1] *See* Shaw, *Specimens of Tile Pavements.*

who might very well be familiar with the best French of the period; add to this the distinctly English character of most of the drawings and the acknowledged superiority of English tiles throughout the Middle Ages, and we see no reason to doubt that the Chertsey masterpiece is the work of English hands.

The facts collected in the following works have been freely drawn upon:— W. W. Pocock's article in the *Surrey Archæological Collections*, 1855; J. R. Holliday on Halesowen in *Transactions of the Birmingham and Midland Institute*, 1871; *Tiles from Chertsey Abbey*, by Manwaring Shurlock, 1885; *The Chertsey Tiles*, pamphlet by Major Heales, F.S.A., 1880; W. Burges, in *The Builder*, 24th July, 1858; H. Shaw, *Specimens of Tile Pavements*, 1858.

Mr. Shurlock also presented the Museum with a collection of tiles from Eynsham Abbey, Oxfordshire, which are included in the Catalogue, A 236 (1-21).

MEDIÆVAL AND SIXTEENTH CENTURY WARES

IT is not yet possible to assign definite dates in a collection of mediæval pottery, partly from the great scarcity of evidence, documentary or otherwise, on the progress of the art from the eleventh to the seventeenth century, and partly from the rudeness and want of character of the objects themselves.

In the constitutions of the Abbey of Evesham (date 1214) mention is made of "cups, jugs, basins, etc., of earthenware,"[1] and after this time references to the subject in contemporary documents are occasionally met with.[2] In the illuminated manuscripts from the eleventh century onwards vessels of various kinds are not unfrequently depicted, but in no case is there any specification of the material of which they were made. Indeed the fact that they usually appear on royal or noble tables makes it probable that they are as a rule of a rarer substance than earthenware. The shapes, however, of the vessels figured are of value for purposes of identification, though this value is limited by the recurrence with scarcely noticeable variation of many of the forms throughout the whole mediæval period. It is possible that the MS. pictures are to some extent conventionalised. The only other conclusion is that among the mediæval potters fashions scarcely changed at all for the greater part of five centuries; but it will be allowed that this is hardly probable.

Turning to the pottery itself, we look in vain for any piece that can be with certainty attributed to the Norman period. That pottery was made and used at this time, as it has been in all periods of the world's history, scarcely needs demonstration,[3] and that there are specimens in existence, probably in our collections, is more than likely, but unfortunately we have no means of identifying them.[4]

In the Salisbury Museum there is an ewer in the form of a mounted knight, which, judging from the armour, may be considered to date from the end of the

[1] *See* Church, *English Earthenware*, p. 10.

[2] *See* Chaffers and Jewitt *passim*.

[3] "*Figuli* are mentioned among the inferior trades" in the *Domesday Book*. See *Domesday Book*, by W. de Gray Birch, p. 160.

[4] Jewitt claimed a Norman origin for the Burley Hill find (see *Ceramic Art of Great Britain*, vol. i., p. 79), but it has been shown that his theory was based on insufficient evidence. See *Arch. Journal* for March, 1902, second series, vol. ix., No. 1, p. 4. Two fragments of lead-glazed earthenware—one green, the other yellow—were found in the grave of an abbot of Jumièges, dated A.D. 1120. They are now preserved in the Museum at Sèvres. See *Cat. of the Sèvres Museum*, by Brogniart and Riocreux, p. 138, and pl. xxix., fig. 6. Probably similar ware was made in England about the same time.

twelfth or beginning of the thirteenth century. It is a specimen of green-glazed pottery of the usual mediæval type, and belongs to a class of vessels of which rare examples have been found in various parts of the country.[1] B 4 is evidently the head of a vessel of the same kind and about the same period. B 86 is apparently about a century later.

It is probable that B 1 is quite as early as the Salisbury ewer, but the figures represented on it are too rude and featureless to warrant more than an inference. It is a pitcher of rough red ware, with lead glaze of a pale greenish-yellow tone; on the sides is a hunting scene modelled in low relief, a chevron pattern runs round the base, and a band of studs round the neck. It will be noted that this piece is not inferior in workmanship to any that are attributed to the thirteenth, fourteenth, or fifteenth centuries. Indeed it exemplifies most of the processes in use during those periods.

Two small jugs, B 11 and B 12, which were found with coins of Henry III. and (?) Edward I.,[2] should give a late thirteenth century type. Four pitchers found "a very great depth in the ground near the extreme boundary of the walls of Trinity College, Oxford . . . . . enclosed for the use of scholars about the year 1290," most probably belong to the same period.[3] Two of these are tall, and two resemble in size and shape B 11 and B 12. They are partially glazed. To the fourteenth century must be assigned B 60 and B 61, which were found with coins of David II. of Scotland (1329-71) and Edward III. (1327-1377) respectively. A more interesting early fourteenth century type is shown in the Louterell Psalter,[4] where a rustic is depicted as having just smashed a pitcher over the head of his fellow. The shape of the pitchers in this illumination conforms to a type that is fairly common, and is well illustrated by B 19.

A find in the parish of St. Mary-le-Wigford, Lincoln, seems to mark the site of a mediæval pottery. It is represented here by a few jugs, some fragments with masks and moulds used for stamping relief ornaments. The moulds are in the form of human heads and can be assigned with certainty to the fourteenth century, which gives one date to the Lincoln potworks.[5] This find will be useful in affording presumptive evidence of the date of other pieces which have ornament similar to the Lincoln fragments. A case in point is the fine pitcher found at Cambridge, B 30, a piece which is instructive in other ways. The body is of buff clay, with green glaze and broad vertical bands of manganese purplish-black on the shoulders. It has besides several peculiarities that may perhaps be considered characteristic of the wares of the fourteenth and fifteenth centuries. The handle is ornamented with a leaf-shaped impression at the lower end made by the thumb: the base is slightly convex, but the edges of it are thumbed downwards in a crinkled

[1] *See* list of these pieces in *Arch. Journal* for March, 1902, *op. cit.*

[2] But see note on B 11.

[3] See *Arch. Journal*, iii. p. 62. They are now in the Ashmolean Museum, Oxford.

[4] See *Vetusta Monumenta*, vi., pl. xxiv., fig. 17.

[5] The Lincoln factory seems to have been in existence in the 15th century. *See* B 127.

band so as to steady the vessel[1]: the body is enriched with a scale or pinecone pattern, formed of applied leaf-shaped pieces of clay.

To pass on to the fifteenth century, a small jug B 124 with traces of glaze on a red body, was found with a document of the reign of Henry V.[2]

It has been thought probable that the jugs with high cylindrical necks belong to this century (*e.g.*, B 140-146). The form is found in contemporary illuminated MSS. B 135, which bears in black letter the legend MARIA, is no doubt of this period.

Occasionally a mask or other ornament gives us a clue to the date of the piece, otherwise it is almost impossible to differentiate the fifteenth century ware from that of the preceding and, to a certain extent, from that of the succeeding century.

It is from considerations of this kind that we have included the sixteenth century in the period dealt with in this section. From what we know of the sixteenth century wares, there is little sign of renaissance influence to be observed in them.

The neatly formed beer jugs of light buff ware with a rich mottled green glaze (*e.g.*, B 239) have been with reason assigned to this century. They are clearly indicated in one of the Losely MSS. (of sixteenth century date), where it is said that "the gentlemen of the Temple drank out of green earthen pots made from a white clay found in Farnham Park."[3] A number of other pieces have been assigned to this century by comparison in body and glaze with these "green pots."

Pilgrims' bottles or costrels, vessels provided as a rule with loops for suspension and carried on the saddles or at the sides of travellers and workmen, are figured occasionally in MSS. of the fourteenth, fifteenth, and sixteenth centuries. This form of vessel has been in use down to comparatively recent times.

A number of pipkins, pots, pans, condiment dishes, and other vessels of domestic use appear in the collection. They have been grouped where possible with the pieces that seemed in each case to be analogous to them in body, glaze, or ornament. But it is realised that many of these simple utilitarian forms made of common red, buff, or grey clay, with varying quantities of plain lead glaze, may very well have remained unchanged for centuries.

The characteristics of mediæval pottery may be briefly set down as follows:—Body of rough texture and red, buff, or dark grey tint; sometimes unglazed, but as a rule partially coated with a transparent lead glaze. The lead glaze[4] is naturally of a

[1] This crinkled foot-rim, though observable on so many specimens in this and every other mediæval collection, is very rarely indicated in the illuminated MSS. An instance will be found in a Flemish MS. of the 15th century (Brit. Mus. 19 E, vi.). It is a common feature on early German and Flemish stoneware.

[2] A jug with "olive green glaze" was found full of groats of the 15th century at Clay Coton, Northamptonshire. See *Proc. Soc. Ant.*, second series, vol. iii., p. 77. Unfortunately no illustration is given.

[3] *See* Chaffers, p. 39.

[4] Without giving an exhaustive history of the use of lead glaze, the following dates will serve to show its antiquity and at the same time its widespread use. Lead is found in the glaze of Babylonian bricks (about 600 B.C.), on Roman ware found in this country and dating from the 2nd and 3rd centuries of our era, on Arab pottery of the 9th century, and, according to Passeri, on the wares of Pesaro in A.D. 1100. See *Cat. M.P.G.*, p. 41.

yellowish tone, but is often coloured green with metallic oxides[1]: over a red body it produces a rich reddish-brown surface. To obtain a light-coloured surface with a red clay body, it was necessary to wash the red ground with a white clay before glazing. The same effects are seen on the pavement tiles of the period. Other colours were occasionally produced by the aid of clay slips of various tints, and a purplish-black was obtained by an admixture of manganese. Other ornament consisted of (1) simple patterns incised or laid on in slip (*i.e.*, liquid clay); (2) applied clay, either in crinkled strips, studs, leaf-shaped pieces, or animal forms; (3) moulded or stamped masks and figures.

Figure-moulding is represented in mediæval pottery by the grotesque vessels in form of animals, mounted knights, etc., and the masks and faces on the necks of pitchers, etc. (the forerunners of the Bellarmines), referred to above. B 116 and B 117 are vessels modelled in the form of human figures of the fifteenth century. The pipe-clay figures of the Virgin, saints, and royal personages, etc., some of which date from the fifteenth century, belong to a more finished class of workmanship.

The candle-bracket, stove tiles, and pilgrim's bottle (B 278-282) show a taste and technical skill far in advance of any contemporary productions of the English potter that we are acquainted with. They are of red ware, finely moulded and coated with green and yellow glazes. The general effect strongly recalls the German stove tiles of the period, but the details of material and decoration are decidedly English and may be compared with contemporary metal-work, such as the iron fire-backs bearing the Tudor rose crowned and similar armorial devices. These specimens range in date from Henry VIII. to Elizabeth, and we know of a fragment of a stove tile of the reign of James I.[2]

[1] On p. 97 of the catalogue referred to in the preceding note, the following results of an analysis of the green glaze on a mediæval pitcher are given:—"The green glaze was found to be a silicate of the protoxide of lead, coloured by a silicate of the protoxides of iron and of copper. Its composition is as follows:

Silica	43.04
Protoxide of lead...	48.34
„ iron...	3.31
„ copper	1.31
Lime	1.03
Alumina	2.65
Potash and soda...	0.64
	100.32

This glaze was probably produced by dusting the vessels, before firing, with a mixture of powdered galena, or sulphide of lead, and iron and copper scales, when metallic silicates would be formed by the silica derived from the body; while the lime, alumina, and alkalies would also be obtained from the same source.

[2] M. Solon (*Connoisseur*, vol. i., part 4, p. 248), speaking of Elizabethan ware, states that "Gaspar Andries and Guy Janson (continental potters, who came over and settled in England) are known to have established at Norwich in 1570 the manufacture of pottery after the fashion used in Flanders, and made a highly decorative ware, which they called *les poteries gracieuses de la reine Elizabeth*." There is nothing unreasonable in supposing that the Elizabethan stove tiles and candle brackets may have come from the works of Gaspar Andries and Guy Janson.

Though the kilns in which the mediæval potter baked his wares must have been widely distributed throughout the kingdom, very few traces of them have been found. The best known sites of early potworks are at St. Mary-le-Wigford, Lincoln ;[1] Burley Hill, Duffield ;[2] Tickenhall in Derbyshire, where the remains of old potteries cover an astonishingly large area ;[3] Horkesley, Staffordshire ;[4] Limpsfield, Surrey ;[5] Nottingham ;[6] and Bristol.[7]

An attempt has been made to arrange this collection in chronological order. It is only an attempt, and the conclusions as to date must be accepted with reserve. They are based on internal evidence in the pieces themselves where any exists, and on illustrations in the illuminated MSS. in the British Museum, but chiefly on a comparison of form, ornament, and *technique* with the few specimens which we are able to date with some degree of certainty.

For fuller treatment of the subject, *see* "Mediæval Pottery found in England," *Arch. Journal*, March, 1902 ; the works of Chaffers, Jewitt, Marryat, Church, etc. ; the publications of the various archæological societies, *passim*.

CISTERCIAN WARE

In 1893 Mr. J. T. Micklethwaite, F.S.A., exhibited before the Society of Antiquaries of London some thin well-potted fragments of hard red ware with dark brown glaze, some plain, others decorated with slip patterns. These and similar pieces were dug up at Fountains, Jervaulx, and Kirkstall Abbeys, in Yorkshire, and must have been made before the dissolution, *i.e.*, before 1540. A piece of similar ware was found near Llangollen at Valle Crucis Abbey. All these abbeys are Cistercian, and it seems probable that the Cistercians possessed the secret of this kind of ware, as at an earlier date they possessed that of making a particular kind of pavement (*see* p. 1). After close comparison with the specimens from Fountains Abbey, a number of pieces from various localities have been grouped together under this heading as being probably of Cistercian origin. The fragment, B 290, is of white ware, but with exactly similar treatment to that of the Fountains fragments ; it was found at Sandal Castle, Yorkshire.

These remarks are founded on Mr. Micklethwaite's paper, *Proc. Soc. Ant.*, series ii., vol. xv., pp. 6-9.

[1, 2] *See* pp. 52 and 53.

[3] *See* Jewitt, vol. ii., p. 151 ; *Journal of the Derbyshire Archæological and Natural History Society*, 1887, "On some Fragments of English Earthenware lately discovered at Derby," by M. L. Solon; *The Pottery and Porcelain of Derbyshire*, by A. Wallis and W. Bemrose.

[4] *See* Jewitt, vol. i., p. 84.

[5] *See Proc. Soc. Ant.*, vol. iv., p. 358.

[6] *See* Jewitt, vol. i., p. 415.

[7] *See* Owen, *Two Centuries of Ceramic Art in Bristol.*

Unless it is otherwise stated, it should be understood that the following specimens are of grey, red, or buff ware, with a lead glaze of greenish-yellow tone. If the ware was of a dark colour, it was usually washed with a pale slip before glazing.

B 1. PITCHER, with neck and handle imperfect; oviform body; flat base with foot-rim; ornamented with a roughly-modelled frieze of white clay, a hunting-scene with two horsemen with clubs and horns, four hounds and a stag; band of studs on neck and chevron pattern in white slip above base; twist of clay on handle and punctured edges.

12th or 13th century. *Fig.* 36. Found near Earlswood Common, Redhill, Surrey.
H. 11.2 in. D. 8.8 in. Franks Coll., 1893.

FIG. 36 (B 1).

B 2. HANDLE OF SIMILAR VESSEL.

L. 5.7 in. 1854.

B 3. FRAGMENT OF A (?) PITCHER, with rude figures of men and lions in low relief.

L. 3.8 in. Roach Smith Coll. (No. 1557), 1856.

B 4. HEAD OF A FIGURE of a knight, with dark green glaze; helmet with flat top in which is a small hole; slits for the eyes.

Late 12th or early 13th century. *Fig.* 37.
H. 2.7 in. Roach Smith Coll. (No. 1554), 1856.

B 5. FRAGMENT OF A VESSEL of fantastic shape; ornamented with applied masks, figures, pockets, and a spout in form of an animal; with incised herring-bone patterns.

? 13th century. Found on site of St. Augustine's Priory, Bristol.
L. 8.6 in. B. 6.1 in. Given by Hugh Owen, Esq., F.S.A., 1887.
Figured in Owen, *Two Centuries of Ceramic Art in Bristol*, p. 326.

B 6. PUZZLE JUG, with green glaze; oviform body; high narrow neck, broken at top; hollow handle communicating with false bottom, which is wanting: this was emptied by spout at side in the form of a stag's head; the true spout is opposite, and apparently was in the form of a human bust, but the hands and arms only remain. The body is divided by horizontal and vertical bands and a zigzag band into compartments, which are enriched by studs stamped with hatching, and applied leaf ornaments.

? 13th century. ? Found at the Angel Inn, Oxford.
H. 11.8 in. D. (with handle) 7.8 in. Franks Coll., 1893.

B 7. PITCHER, with traces of decomposed glaze; oviform body; neck swelling and contracting again at rim; base slightly convex, with foot-rim.

? 13th century.

H. 15.8 in. D. (with handle) 6.8 in. Roach Smith Coll. (No. 1551), 1856.

The slender pitchers with double swell have been traditionally assigned to the 13th century or earlier, on purely conjectural grounds. A near approach to the shape occurs in a 14th century M.S. (Brit. Mus. Add. 19,669, f. 161), where, however, the form indicated is squatter than in the present examples.

B 8. ANOTHER, similar.

Fig. 38.

H. 16.4 in. D. (with handle) 7 in. Franks Coll., 1887.

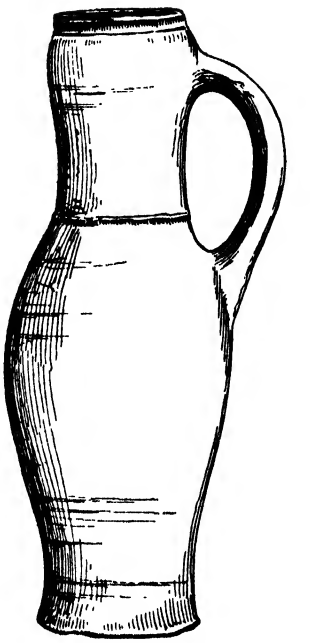


FIG. 38 (B 8)

B 8*a*. ANOTHER, similar.

Found in making Farringdon Street Railway Station, London, on March 22nd, 1875.

H. 16 in. D. (with handle) 7.4 in. Given by Capt. W. Hawley, F.S.A., 1902.

B 9. ANOTHER, similar.

Found in Cannon Street, London.

H. 16.1 in. D. (with handle) 7.1 in. Crofton Croker Coll., 1854.

B 10. ANOTHER, similar, but without the contraction at the mouth-rim; decorated in white slip with a hatched pattern on neck and vertical bands on body.

? 13th century. *Fig.* 39. Found in London, 1899.

H. 13.2 in. D. 5.5 in.

A similar hatched pattern is noticeable on a pitcher in a 13th century MS. drawing (Brit. Mus. 1.D.X.).

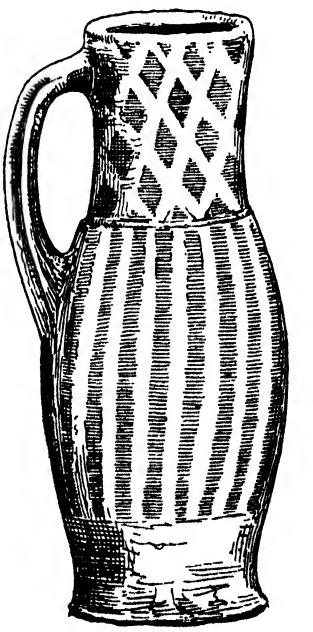


FIG. 39 (B 10).

B 11. JUG, unglazed; oviform body; flat spreading base; spreading rim.

Fig. 40. Found in Friday Street, London, with coins of "Henry 3 & *Edward III.*"

H. 6 in. D. (with handle) 3.3 in. Roach Smith Coll. (No. 1536), 1856.

Mr. Roach Smith in his catalogue speaks of these coins as pennies of Henry III. and *Edward I.* A note attached to the

pots states that they were "found with coins of Henry 3 & Edward III." It is, however, only during the last few years that the pennies of the three Edwards have been successfully differentiated, and it is extremely improbable that a coin of Henry III. would be current in the reign of Edward III. The coins in question are not available, and though there seems to be strong probability in favour of their belonging to the earlier reign, the matter cannot be considered definitely settled.

B 12. ANOTHER, without handle; also unglazed.

H. 6.1. in. D 2.6 in. Roach Smith Coll. (No. 1537), 1856.

Found with the preceding, "12 feet deep in Friday Street, among chalk walls."

B 13. PITCHER, with patches of mottled green glaze; slender oviform body; spreading neck and foot; imperfect.

Probably 13th century. *Fig.* 41.

H. 15.2 in. D. (with handle) 6.8 in. Franks Coll.

Compare the pitchers found at Trinity College, Oxford, and figured *Arch. Journal*, vol. iii., p. 62.

FIG. 40 (B 11).

B 14. ANOTHER, imperfect; similar form; three thumb-marks on the edge of base.

Found at St. Bartholomew's Hospital, London, in a rubbish hole.

H. 12.7 in. D. (with handle) 6.3 in. Given by P. Hardwick, Esq., jun., 1851.

See *Arch. Journal*, viii., p. 103.

B 15. ANOTHER, of similar form; partly restored; flat base and foot-rim.

H. 13 in. D. (with handle) 7.4 in. Franks Coll., 1896.

B 16. ANOTHER, slightly squatter; projecting rim: applied ornament in low relief; vertical bands on neck with a stud between each; chevron band with studs and vertical lines intersecting the angles on body.

13th or 14th century. Found in a wooden tub or well sunk in the earth in Basinghall Street, near the Guildhall, London.

H. 10.9 in. D. (with handle) 7.2 in. 1855.

B 17. ANOTHER, similar; with lip-spout; incised chevron pattern with small incisions in the alternate angles; edge of base thumbed down.

? 14th century.

H. 11.4 in. D. (with handle) 5.8 in. Franks Coll., 1887.

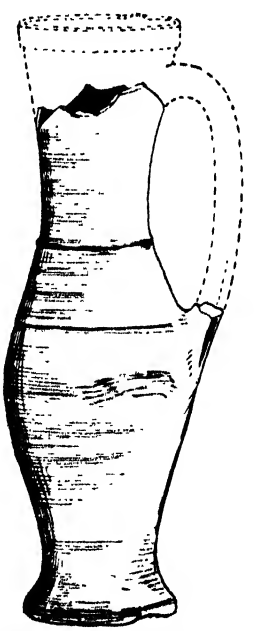


FIG. 41 (B 13).

B 18. PITCHER, with oviform body; spreading neck, imperfect; handle wanting; spout with bar connecting it with the neck; decorated on body with vertical strips of crinkled clay.

13th or 14th century. *Fig.* 42. Formerly in the Cook Coll. of York Antiquities and the Bateman Coll.

H. 11.2 in. D. (with spout) 8 in. Franks Coll., 1893.

A similar spouted pitcher in the York Museum is ornamented with a circular medallion, imitating a seal bearing the figure of a warrior encountering a lion.

FIG. 42 (B 18).

B 19. JUG, with bag-shaped body; neck expanding slightly at rim; base slightly convex, with edges thumbed down; lip-spout; decorated with scratched vertical lines and bands of punctures.

Early 14th century. *Fig.* 43. Found in Cannon Street, London, "beyond Bear Lane."

H. 9.6 in. D. (with handle) 6.8 in. 1854.

In the *Louterell Psalter* (of early 14th century date) a pitcher of shape similar to this is depicted as being broken over the head of a rustic. See *Vetusta Monumenta*, vol. vi., pl. xxiv., fig. 17.

FIG. 43 (B 19).

B 20. ANOTHER, similar.

H. 11 in. D. (with handle) 6.4 in. Franks Coll., 1887.

B 21. ANOTHER, similar, but with narrow neck; edge of base thumbed down all round; ornamented with incised spiral bands, almost horizontal.

Fig. 44.

H. 12.2 in. D. (with handle) 7.4 in. Franks Coll., 1887.

B 22. ANOTHER, similar to B 19; unornamented.

H. 7.2 in. D. (with handle) 5.1 in. Franks Coll., 1887.

B 23. ANOTHER, similar.

Found in London.

H. 11.1 in. D. (with handle) 7 in. 1899.

B 24. ANOTHER, similar, but with base more convex.

14th century. Found with others in a wooden tub or well sunk in the earth in Basinghall Street, London.

H. 8.9 in. D. (with handle) 5.7 in. 1855.

B 25. ANOTHER, similar; with two leaf-shaped impressions at upper end of handle.

Found in London.

H. 9.7 in. D. (with handle) 6.8 in. 1899.

FIG. 44 (B 21).

B 26. ANOTHER, similar; with bright streaky green glaze.

Found with B 24.
H. 11.6 in. (D. with handle) 6.9 in. 1855.

B 27. PART OF ANOTHER, similar; body horizontally ribbed.

14th century. Found with B 14.
H. 10.5 in. D. 5.6 in. Given by P. Hardwick, Esq., jun., 1851.

B 28. JUG, with irregular mottled green glaze; oviform body; straight neck with projecting rim and lip-spout, and close horizontal ribbing; spreading base with edge thumbed down; grooved handle with foliations at either end; decorated on upper part of body with long leaf-shaped ornaments applied.

FIG. 45 (B 29).

14th century.
H. 9.8 in. D. (with handle) 6.4 in. Roach Smith Coll. (No. 1575), 1856.
Figured in Marryat, p. 184.

B 29. JUG, of similar shape; high foot with slightly convex bottom and foot-rim; ornamented with chevron pattern of broad plain bands, edged with applied strips of clay; between the chevrons the ground has been stained with manganese relieved by studs of white clay; two bands of colour similarly studded on the neck.

14th century. *Fig.* 45. Found in Cheapside, London, 1880.
H. 11.9 in. D. (with handle) 7.2 in. Franks Coll., 1896.

B 30. JUG, with globular body; rude human face moulded on either side of neck; leaf-shaped impression at lower end of handle; convex base with thumbed edge; applied overlapping leaves on upper part of body, with vertical bands of manganese colouring.

14th century. *Fig.* 46. Found at Cambridge.
H. 11.1 in. D. (with handle) 8.2 in. Franks Coll., 1865.
Cf. fragments with masks found at Lincoln, B 64, etc.

FIG. 46 (B 30).

B 31. ANOTHER, with plain neck, spreading at mouth; similar overlapping leaves.

14th century. Found in London.
H. 8.4 in. D. (with handle) 6.2 in. 1899.

B 32. ANOTHER, similar, with lip-spout; three bands of applied leaves.

Found in London.
H. 8.6 in. D. (with handle) 8.2 in. 1899.

B 33. ANOTHER, with raised chevron band on body, enclosing an impressed scale pattern alternating with trefoils; incised plain and wavy lines and herring-bone band on neck.

14th century. *Fig.* 47. Found in London.
H. 13.4 in. D. 8.5 in. 1899.

FIG. 47 (B 33).

B 34. ANOTHER, with broad body covered with pattern of overlapping leaves.

14th century. Found with B 14.
H. 7.1 in. D. (with handle) 8.3 in. Given by P. Hardwick, Esq., jun., 1851.

B 35. PART OF ANOTHER; oviform body; glaze iridescent in parts; bands of applied leaves.

14th century. Found in Cannon Street, London.
H. 8.4 in. D. 8.3 in. 1854.

B 36. JUG, with small spout; oviform body, covered with leaf-shaped projections.

14th century. *Fig.* 48.
H. 4.4 in. D. (with spout) 4.6 in. Towneley Coll., 1805.

FIG. 48 (B 36).

B 37. PART OF A PITCHER, with band of overlapping leaves between vertical stems in relief.

14th century. Found in Cheapside, London, May, 1896.
L. 5.1 in. Franks Coll., 1896.

B 38. ANOTHER, with cluster of overlapping leaves, an impressed annulet, and two raised lines.

14th century.
L. 2.2 in. Roach Smith Coll. (No. 1559), 1856.

B 39. NECK OF PITCHER, with spout and part of handle; red vertical strips diagonally ribbed alternating with bands of overlapping leaves.

14th century. Found in the Old Bailey, London, 1875.
L. 7 in. Franks Coll., 1896.

B 40. JUG, with wide body and spreading neck; ornamented in low relief with lozenge-shaped panels, containing each a dragon or a rampant lion on a reddish-brown ground; between these are eagles displayed, leaves, and studs with impressed rings coloured black; black lozenges on neck diagonally ribbed.

14th century. *Fig.* 49. Found in Cannon Street, near London Bridge, at a depth of seventeen feet in an old chalk well.

H. 10.8 in. D. (with handle) 8.5 in. Roach Smith Coll. (No. 1566), 1856.

FIG. 49 (B 40).

B 41. ANOTHER, with mottled green glaze; similar form, with convex base with edges crinkled by thumbing and overlapping at four points; ornament in relief; four fleurs-de-lys and three scored bosses like scallops.

Late 14th century. From Cannon Street, London, "beyond Bear Lane."
H. 8.5 in. D. (with handle) 7.5 in. 1854.

B 42. PITCHER, with long oviform body; mottled green glaze; ornament in relief, a lozenge diaper with spirals at the junctions and group of overlapping knobs in the middle of each lozenge; convex base with rudimentary rim.

14th century. *Fig.* 50.
H. 13 in. D. (with handle) 7.8 in. Franks Coll., 1896.

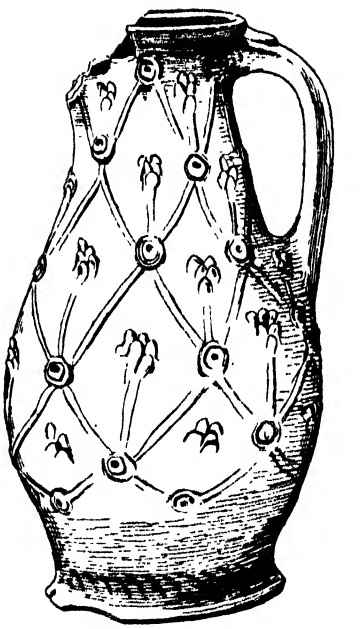


FIG. 50 (B 42).

B 43. ANOTHER, with four small feet, formed by thumbing down the edge; ornamented with diagonal ribs.

14th century.
H. 10 in. D. (with handle) 7.5 in. Towneley Coll.

B 44. PART OF ANOTHER, with vertical lines of white slip and occasional wavy lines.

14th century. Found with B 51 and others in a wooden tub or well in Basinghall Street, London.
H. 7.1 in. 1855.

B 45. PART OF UPPER PORTION OF A JUG, with vertical ribs with hatched impressions.

14th century. Found in London.
L. 10.2 in. Franks Coll., 1896.

B 46. PITCHER, with globular body, ornamented with bands of dots and vertical ribs.

14th century. Found in Cheapside, London, May, 1879.
H. 11 in. D. (with handle) 8.4 in. Franks Coll., 1896.
See *Journal of British Arch. Ass.*, vol. xxxv., p. 216.

B 47. PART OF A VESSEL, with plain horizontal bands and studs of white slip.

14th century. From the site of the Old East India House, Leadenhall Street, London.
L. 5.5 in. Given by William Tite, Esq., M.P., 1864.

B 48. PITCHER, with bright green glaze; oviform body with impressed ornament divided into panels by pairs of vertical ribs; base convex with thumbed edge.

14th century.
H. 11.6 in. D. (with handle) 7.7 in. Franks Coll., 1889.

B 49. ANOTHER, with wide oviform body; lip-spout with bar.

14th century.
H. 12.3 in. D. (with handle) 8.5 in. Franks Coll., 1889.
This jug and the preceding were found in an ancient moat at Horley, Surrey. With them was a key, which is shown in the same case.

B 50. ANOTHER, with globular body, with bands of incised diagonal lines.

14th century. From St. Paul's Churchyard, London, July, 1841.
H. 9.9 in. D. (with handle) 8.9 in. Franks Coll.
See *Gentleman's Magazine*, Sept., 1841.

B 51. PART OF ANOTHER, with sides diagonally scored.

Found with B 44.
H. 9.4 in. D. 9.1 in. 1855.

B 52. EWER, imperfect, with mottled green glaze; spout, handle, and upper part of neck wanting; incised wavy and zigzag bands.

? 14th century. Found in Leadenhall Street, London, May, 1845.
H. 6.8 in. D. 4.8 in. Roach Smith Coll. (No. 1576), 1856.

B 53. PITCHER, with mottled green glaze; oviform body; cylindrical neck, ribbed at the top.

14th century.
H. 11.6 in. D. (with handle) 8.5 in. Roach Smith Coll. (No. 1550), 1856.

B 54. ANOTHER, with bright green glaze; broad body; base convex, with edge thumbed down in three places; bands of horizontal ribbing on neck and lines on shoulders.

14th century.
H. 8.3 in. D. (with handle) 7.8 in. Roach Smith Coll. (No. 1567), 1856.

B 55. ANOTHER, with oviform body and high neck, with three horizontal ridges.

14th century. Found in London.
H. 12.2 in. D. (with handle) 6.7 in. 1899.

B 56. ANOTHER, with mottled green glaze; grooved handle with crinkled edge.

14th century.
H. 11.3 in. D. (with handle) 6.8 in. Franks Coll., 1896.

B 57. ANOTHER, decorated with white slip in pattern of diagonal strokes between loops; cross hatching on neck.

14th century.
H. 14.7 in. D. (with handle) 9 in. 1848.

B 58. ANOTHER, with broad scrolls of red slip on body and horizontal band on neck.

14th century. Found in an ancient wooden tub in the city of London.
H. 11.1 in. D. (with handle) 6.9 in. 1855.

B 59. ANOTHER, imperfect; ornamented in white slip with zigzags and loops interlaced.

14th century. Found with B 44.
H. 9.5 in. D. 6.8 in. 1855.

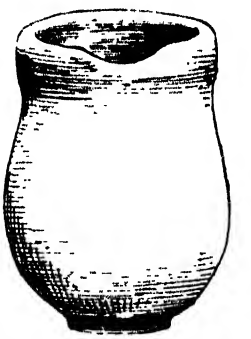


FIG. 51 (B 60).

B 60. CUP of buff ware, unglazed; small flat base; oviform body; projecting rim, with arc-shaped piece removed, with edges worn smooth, to act as a lip.

Fig. 51. Found with coins of David II., King of Scotland (1329-71), near Alldin Grange Bridge, Durham.
H. 2.8 in. Franks Coll., 1887.

B 61. JUG, imperfect, with traces of glaze; oviform body; base slightly concave.

Fig. 52. Found with coins of Edward III. at Neville's Cross, Durham.
H. 6.6 in. D. 3.6 in.
See *Numismatic Chronicle*, 3rd series, vol. ix., p. 312.

FIG. 52 (B 61).

B 62. DRAUGHTSMAN, stamped with rude figure of an animal.

14th century. Found on the site of the Tickenhall Potteries, Derbyshire.
D. 1.4 in. Given by Henry Willett, Esq., 1895.
See p. 97.

B 63. FRAGMENT, with green glaze, on which is a man's head crowned.

14th century. Found in London.
L. 3 in. Franks Coll., 1864.
Compare the head of (?) Edward II. on a jug figured in the *Journal of the British Arch. Ass.*, vol. iii., p. 63.

FIG. 53 (B 64).

B 64. FRAGMENT, moulded in the form of a man's face.

14th century. *Fig.* 53. Found at Lincoln.
L. 3.7 in. Given by Thomas Allwood, Esq., 1865.

B 65. ANOTHER.

Fig. 54.
L. 3.8 in. B. 3.3 in.
B 65-72 were found at Lincoln, and are probably of 14th century date. Given by Arthur Trollope, Esq., 1867.

FIG. 54 (B 65).

B 66. PART OF A FLAT-BOTTOMED VESSEL, unglazed; shallow sides and covered spout, with human face moulded on top.

L. 7.2 in. W. 6.9 in.

B 67. FRAGMENT; very thick, with a rude face moulded in relief; above is a groove, apparently intended for a spout; pitted with holes on outer surface.

H. 3.7 in. B. 4.6 in.

B 68. FRAGMENT, forming spout of vessel with human face.

H. 3.1 in.

B 69. GROTESQUE FACE from a vessel.

H. 3.4 in.

B 70. UPPER PART OF HANDLE OF VESSEL, with part of face, showing eyes and nose moulded in high relief.

H. 2.7 in. B. 3 in.

B 71. FRAGMENT OF A VESSEL; rough human head and torso with arms outstretched; mouth to form spout; rough scale pattern on body.

H. 3.6 in.

B 72. FRAGMENT, with a grotesque human figure mounted, in the round; handle with small boss on top.

H. 5.3 in. D. 3.7 in.

B 73. STAMP of pale red ware, with pyramidal handle; for impressing on pottery a female head with square reticulated head-dress.

14th century. *Fig.* 55.
L. 2 in.
See Marryat, *History of Pottery and Porcelain*, p. 182.
B 73-78 were found at Lincoln. Bought from Arthur Trollope, Esq., 1867.

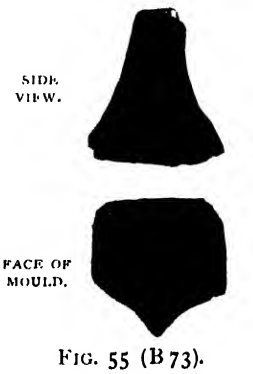


FIG. 55 (B 73).

B 74. ANOTHER, similar.

14th century.
H. 2.1 in.
See Marryat, p. 182.

B 75. ANOTHER, with bearded head.

14th century. *Fig.* 56.
L. 1.6 in.
See Marryat, p. 182.

FIG. 56 (B 75).

B 76. FRAGMENT, with green glaze; oval medallion stamped in relief, with head very similar to that on the preceding stamp.

14th century. *Fig.* 57.
L. 3.3 in.

FIG. 57 (B 76).

B 77. PART OF JUG, of coarse red ware, washed over with white clay, but unglazed; oviform body; flat base; neck broken.

? 14th century. Found at Lincoln "on the site of the manufactory."
H. 5.6 in. D. 3.6 in.

B 78. ANOTHER.

? 14th century. Found at Lincoln "on the site of the manufactory."
H. 6.8 in. D. 3.9 in.

B 79. ANOTHER, coated on upper half with mottled green glaze; body diminishing towards top and bottom.

? 14th century. Found near Wingham, Kent.
H. 6.8 in. D. (with handle) 4.2 in. Given by Mr. Minter, 1854.

B 80. ANOTHER, similar.

? 14th century. Found in the city of London, 1879.
H. 8.8 in. D. (with handle) 4.6 in. 1899.

B 81. JUG, with pear-shaped body; human bust moulded on neck; front part of rim projecting and incised with diagonal lines.

14th century.
H. 5.6 in. D. (with handle) 3.1 in. Roach Smith Coll. (No. 1571), 1856.

B 82. PART OF ANOTHER, similar.

14th century. From Cannon Street, London, near King William Street.
H. 3.7 in. D. 3.1 in. 1854.

B 83. FRAGMENT OF A VESSEL, with bright green glaze; moulded in form of a human face, with mouth as spout; large ear; band of dots in slip on breast.

? 14th century. Found in Cannon Street, opposite London Stone.
H. 3.7 in. B. 3.4 in. 1854.

B 84. NECK OF PITCHER, with dark green glaze; lip-spout, with moulded human face beneath and cable pattern at sides and in front.

? 14th century.
H. 3.7 in. D. 4.4 in. Roach Smith Coll. (No. 1534), 1856.

B 85. SPOUT OF VESSEL, with a rude representation of an animal's head.

? 14th century.
L. 4.2 in. Roach Smith Coll. (No. 1574), 1856.

B 86. VESSEL, in shape of a knight on horseback, with handle from knight's shoulder to horse's tail; legs and head of horse broken; the knight is wearing helmet with vizor down, and has a long pointed shield charged with two chevrons inverted and irregularly pitted; an attempt has been made to represent reins and some of the harness by notched bands of clay; orifice in neck and above tail.

About 1320. *Fig.* 58. Found near the Factory Gasometer, Ditchingham, Norfolk, July, 1861.
H. 8.6 in. L. 7.7 in. 1874.

B 87. FOREPART OF A VESSEL in shape of an animal; mottled green glaze; fore legs complete; head wanting; stump of handle on back.

? 14th century. Found in London.
H. 5.1 in. L. 4.7 in. 1855.

B 88. PART OF A PITCHER, with spout connected with mouth rim by a bar, with interlaced ornament in relief; ribbed neck; incised chevron pattern on shoulder and bird in full relief.

? 14th century. Found in London.
L. 6 in. Given by the Trustees of the Christy Coll., 1866.

B 89. BASIN, unglazed; convex base; sides slightly curved; spreading rim.

? 14th century.
D. 9.4 in. H. 3.5 in. 1854.

FIG. 61 (B 116).

FIG. 68 (B 172).

FIG. 37 (B 4).

FIG. 58 (B 86).

B 90. COOKING POT, unglazed ; expanding rim ; convex base, blackened by fire.

? 14th century.
H. 6.1 in. D. 4.2 in. 1854.

B 91. ANOTHER.

? 14th century. Found in Smithfield, London, in 1877.
H. 5.7 in. D. 7.1 in. Franks Coll., 1896.

B 92. OBLONG DISH, with rounded ends ; flat base ; sides nearly straight ; divided into three compartments.

? 14th century. From Golden Lane, London.
L. 6.3 in. 1899.
Possibly for holding condiments ; also said to be a bird trough.

B 93. FRAGMENT, ornamented with a seven-petalled flower in yellow with green centre, on a shield of yellowish-brown ; to the right is other ornament of floral design, impressed and glazed green.

14th or 15th century. Found in Cannon Street, opposite London Stone.
H. 4.5 in. B. 4.3 in. 1854.

B 94. SPOUT, in the form of a ram's head.

14th or 15th century.
L. 4.7 in. Roach Smith Coll. (No. 1590), 1856.

B 95. ANOTHER.

14th or 15th century. From site of Old East India House, Leadenhall Street.
L. 4.2 in. Given by William Tite, Esq., M.P., 1864.

B 96. JUG, with green glaze ; plain handle, with two leaf-shaped impressions at upper end ; globular body ; slender stem and flat spreading foot ; high neck, expanding at rim ; lip-spout ; three raised bands on neck and one incised on body.

? 14th century. *Fig.* 59. Found in London.
H. 10.8 in. D. (with handle) 6.1 in. 1899.

FIG. 59 (B 96).

B 97. ANOTHER of similar form ; bands of incised horizontal lines.

? 14th century. Found in London.
H. 11.5 in. D. (with handle) 6.2 in. 1899.
This shape appears in the drawings of pitchers in MSS. of the 14th century and more rarely in those of the 15th.

B 98. ANOTHER of similar form, but with higher neck and spreading foot ; bright mottled green glaze.

? 15th century.
H. 12.3 in. D. (with handle) 6.8 in. 1854.

B 99. JUG, globular; convex base, with transverse bars and crinkled rim; imperfect.

14th or 15th century. Found in a well at Barham, Kent.
H. 7.7 in. D. (with handle) 9.4 in. Given by Mr. Lawrence, 1859.
A jug of this form is depicted in a 14th century MS. in the Brit. Mus.; and another in which the crinkled base-rim is shown appears in a Flemish MS. (19 E, vi.) of the 15th century.

B 100. ANOTHER of similar form.

Found at Wingham, Kent.
H. 6 in. D. (with handle) 7 in. Given by John Elgar, Esq., 1854.

B 101. ANOTHER; imperfect.

Found in London.
H. 11.1 in. D. (with handle) 11.1 in. Franks Coll., 1868.

B 102. JUG, pear-shaped; slightly concave base.

14th or 15th century. Found in Cannon Street, London, "near the church."
H. 3.8 in. D. (with handle) 3.8 in. 1854.

B 103. ANOTHER, unglazed; similar shape.

Found in Cannon Street, near London Bridge, seventeen feet deep in an old chalk well, May, 1852.
H. 4.3 in. D. (with handle) 4.1 in. Roach Smith Coll. (No. 1531), 1856.

B 104. BOTTLE-SHAPED VESSEL, unglazed; stump handle pierced vertically, underneath which is a hole which communicates with inside of the vessel; only one-third of the base is covered over, and in that there is a rectangular cutting, which might have fitted into some sort of stand.

? 15th century. Found in London.
H. 7.6 in. D. 5.2 in. Franks Coll., 1887.
Perhaps for use in a laboratory.

B 105. PART OF A GLOBULAR VASE; small foot; narrow neck, imperfect.

? 15th century.
H. 3.3 in. D. 3.4 in. 1846.

B 106. BOTTOM OF A CIRCULAR VESSEL, with tap-hole; flat base, with three sets of triple thumb-marks on the edge.

? 15th century.
H. 4.1 in. D. 5.8 in. Franks Coll.

B 107. FLOWER POT, conical, unglazed; four vertical bands of crinkled clay on the sides; lower part of body perforated.

? 15th century. Found at Cissbury, Sussex.
H. 11.1 in. D. 7.7 in. Mantell Coll., 1839.

B 108. FRYING-PAN, with curved bottom, bar handle, and small lip-spout.

? 15th century. Found in London.
D. 10 in. 1899.

B 109. PIPKIN, with upper part of body horizontally ribbed ; curved bar handle ; base slightly convex, with edge thumbed down in three places.

? 15th century. Found in Westminster, September, 1866.
H. 6.1 in. D. (with handle) 7.2 in. 1899.

B 110. EWER, with oviform body, studded with discs impressed with a chequer.

? 15th century. *Fig.* 60. Found in Fenchurch Street, London, on the site of Christ Church Priory, August, 1889.
H. 7.7 in. D. (with spout and handle) 7.7 in. 1899.

FIG. 60 (B 110).

B 111. JUG, with oviform body ; thumbed base-rim ; ornamented with straight and wavy strips, the former impressed with hatching ; imperfect.

? 15th century. Found in Newgate Street, London, April, 1875.
H. 7.5 in. D. (with handle) 5.4 in. Franks Coll., 1896.

B 112. ANOTHER, with traces of dark green glaze ; three crinkled vertical strips.

? 15th century. Found in Cannon Street, opposite London Stone.
H. 7.4 in. D. (with handle) 5.8 in. 1854.

B 113. FRAGMENT OF A VESSEL, with glaze tinged with manganese purple ; raised ornament, a bird and studs.

? 15th century. Found in Cannon Street, London.
L. 4.5 in. 1854.

B 114. JUG, with mottled green glaze ; high neck ; globular body ; flat foot with thumbed edge ; ornament in relief, a band of fleurs-de-lys and another of (?) scallop shells.

About 1400. Found in Mincing Lane, London, May, 1879.
H. 11.5 in. D. (with handle) 7.1 in. From the Lotus Brock Coll. Franks Coll., 1896.

B 115. MEDALLION, circular, with green glaze ; inscriptions in black letter IHS and MARIA GRACIA PLENA in relief.

Early 15th century. Found at Lincoln.
D. 1.3 in. Trollope Coll., 1867.

B 116. DRINKING VESSEL, in form of a friar with hood, tippet, and sack-like cloak ; rope girdle, with end hanging down right side, rosary on left side ; hands raised as if supporting a book ; bearded face ; details in white slip.

Early 15th century. *Fig.* 61. Found in London, 1869.
H. 8.3 in. 1899.
To be reversed for use.

B 117. JUG, with upper part moulded in form of a pilgrim with staff in left hand; head wanting; details scratched through a coating of slip.

15th century. Found in London.
H. 10.8 in. 1899.

B 118. NECK OF JUG, with spout ornamented with moulded human head; flange on sides with incised strokes representing the hair; on remains of body vertical bands in red slip.

15th century. *Fig.* 62. Found in Aldgate, London, November, 1876.
L. 7.4 in. Franks Coll.

B 119. JUG, with bright mottled green glaze; pear-shaped, with moulded mask, hand and arms in front.

? 15th century. Found in the city of London in an ancient wooden tub.
H. 4.4 in. D. (with handle) 3.3 in. 1855.

B 120. FRAGMENT, probably the handle of a large vessel, with mask and part of an animal in relief; eyes and mouth in white slip, and hair stained black.

? 15th century.
L. 6 in. Roach Smith Coll. (No. 1573), 1856.

B 121. CUBE of red brick, with female head with veil head-dress in high relief.

15th century. From Wingfield Church, Suffolk.
L. (of side) 5.2 in. Given by Greville J. Chester, Esq., 1853.

B 122. HEAD OF FEMALE FIGURE, with wide head-dress and wimple tied under chin; of pipe-clay.

15th century.
L. 1.5 in. Roach Smith Coll. (No. 1660), 1856.

B 123. HEAD OF FEMALE FIGURE, with kerchief over head and passing under chin; of pipe-clay.

15th century.
L. 1.3 in. Roach Smith Coll. (No. 1661), 1856.

B 124. JUG, with straight neck, oviform body, and flat base.

Fig. 63. Found at Ardleigh, near Colchester, with a document of the reign of Henry V. (1413-1422).
H. 5.2 in. D. (with handle) 4.3 in. Given by K. R. H. Mackenzie, Esq., F.S.A., 1867.
See *Proc. Soc. Ant.*, vol. iii., p. 98.

B 125. ANOTHER, similar, but with higher neck.

15th century.
H. 6.7 in. D. (with handle) 5.3 in. Franks Coll., 1887.

B 126. ANOTHER, with high foot; traces of bright green glaze.

15th century. Found in Cannon Street, London, near Laurence Pountney Lane.
H. 5.2 in. D. (with handle) 4.2 in. 1854.

B 127. ANOTHER, with green glaze on the upper part.

? 15th century. Found at Lincoln "on the site of the manufactory."
H. 5.3 in. D. (with handle) 4.4 in. Trollope Coll., 1867.

B 128. ANOTHER, with some mottled green glaze.

? Late 15th century.
H. 5 in. D. (with handle) 4.5 in. Roach Smith Coll. (No. 1543), 1856.

B 129. ANOTHER, unglazed.

? 15th century.
H. 8.8 in. D. (with handle) 8.6 in. Towneley Coll.

B 130. ANOTHER, with green glaze; base slightly convex, with four small feet formed by thumbing down the edge.

15th century. Found in the Thames near Blackfriars Bridge.
H. 8.1 in. D. (with handle) 7.7 in. Rhodes Coll., 1846.

B 131. ANOTHER, glazed on upper part with mottled green; five small feet, made by thumbing down the edge of base; horizontal incised lines on shoulders.

15th century.
H. 8.2 in. D. (with handle) 6.7 in. ? Franks Coll.

B 132. ANOTHER.

15th century.
H. 9.9 in. D. (with handle) 7.7 in. Given by C. H. Read, Esq., F.S.A., 1898.

B 133. ANOTHER, with dark greenish glaze.

15th century. Found in the moat of Ford Castle, Northumberland.
H. 7.9 in. D. (with handle) 7.1 in. Given by Albert Hartshorne, Esq., F.S.A., 1894.

B 134. ANOTHER, with high neck.

15th century.
H. 8.9 in. D. (with handle) 6.2 in. Bateman Coll.: Franks Coll., 1893.

B 135. JUG, with neck slightly expanding; globular body; slightly spreading foot; upper half coated with pale slip, through which is scratched the inscription MARIA in black letter.

15th century. *Fig.* 64. Found at London Wall, 1881.
H. 6.3 in. D. (with handle) 5.2 in.
An early instance of *graffiato* ware, *see* p. 98.

B 136. JUG, of compact dark red ware, with a trace of lead glaze; oviform body; lip-spout.

15th century. Found in Eastcheap, London, March 3rd, 1855.
H. 9 in. D. (with handle) 6.4 in. Franks Coll.

B 137. ANOTHER, unglazed; four small feet, formed by thumbing down the edge of base.

15th century.
H. 9.1 in. D. (with handle) 7.6 in. Roach Smith Coll. (No. 1568), 1856.

B 138. ANOTHER, partially coated with mottled green glaze.

15th century. Found in Bishopsgate Street, London, February, 1883.
H. 6.8 in. D. (with handle) 5.3 in. 1899.

FIG. 64 (B 135).

FIG. 65 (B 140). FIG. 62 (B 118). FIG. 63 (B 124).

B 139. JUG, with cylindrical neck; globular body; flat base, with sides pinched in three places.

15th century.
H. 4.1 in. D. (with handle) 4.8 in. Roach Smith Coll. (No. 1546), 1856.

B 140. ANOTHER, with mottled green glaze on upper part; cylindrical neck and oviform body.

15th century. *Fig.* 65.
H. 7 in. D. (with handle) 5.1 in. Roach Smith Coll. (No. 1541), 1856.

B 141. ANOTHER, similar.

15th century.
H. 6.5 in. D. (with handle) 3.7 in. Roach Smith Coll. (No. 1540), 1856.

B 142. ANOTHER; mottled green glaze on upper part.

15th century. Found in the city of London in an ancient wooden tub.
H. 7 in. D. (with handle) 5.3 in. 1855.

B 143. ANOTHER, similar.

15th century. Found in London.
H. 7.7 in. D. (with handle) 4.1 in. 1854.

B 144. ANOTHER, similar.

15th century.
H. 6.2 in. D. 4.3 in. 1854.

B 145. ANOTHER, similar.

15th century. "Found at the corner of Maiden Lane," London.
H. 6.6 in. D. (with handle) 4.1 in. 1854.

B 146. ANOTHER, similar.

15th century. Found at Oxford.
H. 6.1 in. D. (with handle) 3.9 in. Given by Greville J. Chester, Esq., 1853.
This jug is very much distorted, and was probably a waster from some local potworks.

B 147. AMPHORA, with glaze on upper part; oviform body; short neck with crimped bands; on shoulder an undulating strip with annulets impressed.

? 15th century.
H. 22 in. D. (with handle) 15.3 in. Cook Coll.: Bateman Coll.: Franks Coll., 1893.
Found head downwards and full of bones, while digging foundation of new Hospital, Monk Gate, York, 1848. The presence of bones may perhaps be explained by the custom of burying pots, as a sort of offering to the earth, on the site of a new building. This superstitious mediæval custom was, it is not unlikely, a survival from barbarous times when a human sacrifice would be offered on such an occasion. An intermediate stage between this ghastly rite itself and the symbolic burial of a pot or urn (sometimes empty, sometimes full of bones, ashes, etc.) may perhaps be traced in the discovery of a small coffin filled with a child's bones in the foundation of the 15th century church at Barbecke, the dead child being utilised in place of the sacrifice of a living victim. *See* F. Hänselmann, "Thongeschirre des Mittelalters," in Westermann's *Jahrbuch der Illustrirten Deutschen Monatshefte*, Januar, 1877.

B 148. JAR, with handle; tap hole on side; crinkled mouth rim; oviform body; lead stamp inserted in side to attest the capacity.

? 15th century. Found in Hudson Street, York, July, 1851.
H. 13.5 in. D. (with handle) 10.6 in. Cook Coll.: Bateman Coll.: Franks Coll., 1893.

B 149. RESTORED FRAGMENT OF A LARGE JAR; projecting rim, with spout underneath and stop at back; moulded vertical flange on side, probably part of a handle; incised pattern of cross-hatching and small impressed annulets.

? 15th century. From Great Wakering, Essex.
D. 13.2 in. H. 6.2 in. Franks Coll., 1892.

B 150. PIPKIN, partially glazed; bar handle; three small feet, thumbed down.

? 15th century. Found in the Gray's Inn Road, London,
H. 5.2 in. Franks Coll., 1896.

B 151. GLOBULAR POT, with convex base; unglazed.

? 15th century. Found in London, 1777.
H. 6.2 in. D. 9.2 in. Franks Coll., 1896.

B 152. ANOTHER, with cover; splashes of bright green glaze.

? 15th century.
H. 6.8 in. 1854.

B 153. DISH, with steep curving sides.

? 15th century. Found in Cannon Street, London.
D. 6 in. 1854.

B 154. TROUGH, oblong, with rounded ends; vertical sides, with flange.

? 15th century. Found in London.
L. 6.6 in. 1899.

B 155. ANOTHER, double, with crinkled rims and two lugs.

Found in London.
L. 8.1 in. 1899.

B 156. STAND, with oblong flat surface, with chequer formed of diagonal furrows; hollow spreading foot.

Found in London.
L. 7 in. 1899.
Probably a stand for a flat-iron, but it may have been used for impressing cakes, etc.

B 157. CUBICAL STAMP, with traces of glaze; patterns on the sides, a heart, series of zigzags, lozenge pattern, feather, and two geometrical designs.

H. 1.8 in. Given by Albert Hartshorne, Esq., F.S.A., 1891.
Figured in *Proc. Soc. Ant.*, 2nd series, vol. xiii., p. 276.

B 158. GOURD-SHAPED BOTTLE, partially glazed; flattened on one side; slender tapering neck.

? 15th century. Found in Newbury Churchyard on the west side, six feet below the surface, 1780.
H. 10.7 in. 1853.
In a Spanish MS. of the 15th century, and in a Flemish MS. of the 16th century (Harl., 5763), bottles of somewhat similar form are depicted on the ground by the side of a reaper.
Cf. "I have heer, in a *gourde*, a draught of wyn," Chaucer, *Manciple's Prologue*, l. 82; and
"And sondry vessels made of erthe and glas
. . . . . .
Violes, croslets & sublymatories,
Cucurbites[1] and alembykes eek." Id., *The Chanoun's Yemannes Tale*, ll. 790-4.

B 159. ANOTHER, unglazed.

Found near the Mint, London, 1887.
H. 7.9 in. Franks Coll.

[1] Cucurbites = gourds (Lat., *cucurbita*).

B 160. ANOTHER, with mammiform ornament on one side.

Fig. 66.
H. 7.8 in. Roach Smith Coll. (No. 1578), 1856.

B 161. ANOTHER, much warped.

Found at Dover covered with serpulæ.
H. 10.6 in. Franks Coll., 1868.

B 162. JUG, unglazed; straight sides, tapering towards the mouth.

Probably 15th century.
H. 5.9 in. D. (with handle) 3.1 in. Roach Smith Coll. (No. 1532), 1856.

B 163. ANOTHER, unglazed.

Found in London.
H. 6 in. 1899.

B 164. ANOTHER, similar.
H. 11 in. 1855.

B 165. ANOTHER, of similar shape; imperfect; three incised horizontal bands.

Found on the site of the Old East India House, Leadenhall Street, London.
H 3.8 in. D. (with handle) 3.3 in. Given by William Tite, Esq., M.P., 1864.
A jug of very similar shape appears in the decoration of a large ornamental capital in a document of the year 1485-6. See *The Reliquary*, vol. viii., No. 2 (April, 1902), p. 77.

B 166. ANOTHER.

Fig. 67. Found in the city of London in an old wooden tub.
H. 4 in. 1855.

FIG. 67 (B 166).

B 167. ANOTHER, with three belts round the body; imperfect.

Found in Cannon Street, London, "beyond Bear Lane," 1854.
H. 12 in.

B 168. ANOTHER, with four horizontal ridges.

H. 8.1 in. Franks Coll., 1896.

B 169. ANOTHER, partially glazed green; three horizontal bands; base thumbed down in three places.

Found in London.
H. 11.7 in. 1899.

B 170. LOWER PART OF ANOTHER, with bright green glaze; bands of horizontal incised lines.

? Early 16th century. Found in London.
H. 8.8 in. Franks Coll.

B 171. BOTTLE, with lustrous black glaze; straight sides, tapering upwards.

? 16th century. Found in Liverpool Street, London, 1876.
H. 12.1 in. D. 5.1 in. 1899.

B 172. WATERING-POT, unglazed ; pear-shaped body, with horizontal ribbing; narrow neck, with spreading rim and small orifice on top ; perforated base ; rude scroll ornament in thin white slip on the shoulders.

Fig. 68. Found near Winchester House, Winchester Street, London.

H. 12.1 in. D. 8.3 in. Roach Smith Coll. (No. 1598), 1856.

Note from the *Roach Smith Catalogue*:—" Mr. George Gwilt, who possesses a specimen with a handle, has very happily illustrated this fictile utensil from an engraving in the *Minerva Britanna or a Garden of Heroical Devices, and furnished and adorned with Emblems & Impresas of sundry Natures*, 4°, London, 1612. This engraving represents an earthen watering-pot, with the water running from it, and a label appended, with the motto, *Plus ne m'est riens*, 'nothing remaineth to me' : a badge or cognizance adopted, it is stated, by Valentia, Duchess of Orleans, at Blois, to manifest her grief for the death of her husband, Louis, brother to King Charles VI. This, as Mr. Gwilt observes, was long anterior to the date of the book ; the character of the pots, and the circumstances under which they were found, would suggest the fifteenth century as the latest period to which they should be assigned."

Louis, brother of Charles VI., died in 1407. Cf. *Journal of the British Arch. Ass.*, vol. v., p. 344.

B 173. ANOTHER, with pear-shaped body, slender neck, and spreading rim ; no handle.

15th century.

H. 10 in. D. 8.6 in. Roach Smith Coll. (No. 1599), 1856.

B 174. ANOTHER ; traces of glaze.

Found in the yard of the King's Arms, Moorgate, London, March, 1843.

H. 10.9 in. D. 9 in. Franks Coll.

B 175. ANOTHER ; bright greenish glaze in parts ; oviform body ; handle with trefoil ending.

15th or 16th century. Found in digging foundations of the Great Eastern Terminus, Liverpool Street, London.

H. 12.4 in. D. 8.3 in. Given by C. J. Lucas, Esq., 1887.

B 176. ANOTHER, similar.

Found in Liverpool Street, London, 1875.

H. 10.4 in. D. (with handle) 7.3 in. Franks Coll., 1896.

These watering-pots (B 172-176) were filled by submersion, and the flow of water from the bottom was regulated by the thumb of the user covering and uncovering the small hole at the top.

B 177. ANOTHER; oviform body; handle with trefoil ending; wide neck, partly covered over ; spout and rose.

? 16th century. *Fig.* 69. Found in digging foundations of the Great Eastern Terminus, Liverpool Street, London.

H. 11.7 in. D. (with handle and rose) 10.3 in. Given by C. J. Lucas, Esq., 1887.

FIG. 69 (B 177).

B 178. MONEY-BOX, with green glaze; squat pear-shaped body, with conical boss; vertical slot.

? 16th century.
H. 3.5 in. D. 2.8 in. Roach Smith Coll. (No. 1604), 1856.

B 179. ANOTHER, imperfect; with mottled green glaze over the upper part.

H. 2.4 in. Roach Smith Coll. (No. 1605), 1856.

B 180. ANOTHER, with bright mottled green glaze and incised horizontal bands from shoulder upwards.

H. 3.5 in. D. 3.4 in. Roach Smith Coll. (No. 1603), 1856.

Note from the *Roach Smith Catalogue*:—"These money-pots were called 'Christmas Boxes,' as well as 'Thrift-Boxes,' and were doubtless of early origin; for we find analogous objects of the Roman period. *See* Caylus, *Recueil d'Antiquités*, tom. iv., pl. liii., figs. 3, 4, p. 157. In Brand's *Popular Antiquities* they are thus referred to:—'In the illustration to the cut in the *English Usurer*, 1634, the author, speaking of the usurer and swine, says

"Both with the Christmas boxe may well comply:
It nothing yields till broke."'

In a *Mass of the Microcosme*, or a *Morall Description of Man*, newly compiled into Essays by H. (Humphrey) Browne, 1642, speaking of 'a covetous wretch,' the author says, 'he doth exceed in receiving, but is very deficient in giving; like the Christmas earthen boxes of the apprentices, apt to take in money, but he restores none till he be broken, like a potter's vessell, into many shares.' And in Mason's *Handful of Essaies*, 1621, we find a similar thought:—'Like a swine, he never doth good till his death; as an apprentice's box of earth, apt he is to take all, but to restore none till hee be broken.' Halliwell's edition, vol. i., p. 494."

All the present pieces should belong to the sixteenth century, to judge from their body and glaze.

B 181. ANOTHER, with green glaze in parts.

Fig. 70. Found in the city of London.
H. 3.5 in. D. 3.1 in. Franks Coll., 1895.

FIG. 70 (B 181).

B 182. ANOTHER, beehive-shaped; bright green glaze.

Found in London.
H. 3.8 in. D. 3.2 in. Franks Coll., 1896.

B 183. ANOTHER, with bright green glaze.

Found in Bath Street, London, 1877.
H. 3.6 in. D. 3.5 in. Franks Coll., 1896.

B 184. ANOTHER, pear-shaped; green glaze.

Found in Cheapside, London, 1877.
H. 4 in. D. 2.9 in. Franks Coll., 1896.

B 185. ANOTHER, with bright mottled green glaze.

Found in London.
H. 3 in. D. 2.5 in. 1854.

B 186. FLASK, barrel-shaped; mottled green glaze on upper part; two loops for suspension.

16th century. *Fig.* 71. Found in London.
H. 3.2 in. L. 2.5 in. 1854.
One end of the barrel is mammiform.

FIG. 81 (B 282). FIG. 71 (B 186). FIG. 72 (B 187).

FIG. 66 (B 160). FIG. 74 (B 193). FIG. 73 (B 191).

B 187. ANOTHER; circular body with flattened sides, one plain, the other with a mammiform centre; two loops for suspension.

? 16th century. *Fig.* 72. Found in digging a cellar in Bridge Street, Cambridge, in 1829.
H. 6.3 in. D. 5.5 in. Franks Coll., 1852.
A costrel of similar form is depicted in a 14th century MS. (Harl. 4389). In a French MS. of the 16th century (Harl. 5763), another is shown as a woodman's bottle with string to suspend it, another is represented slung up on a hook, and a similarly shaped flask without handles is shown as a reaper's bottle.

B 188. ANOTHER, with flattened sides and concave base.

? 16th century. From Bishopsgate, London, 1876.
H. 5.4 in. D. 5.2 in. 1899.

B 189. ANOTHER; globular body and cylindrical neck.

? 16th century. Found at Cambridge.
H. 6.1 in. D. 4.9 in. Franks Coll., 1852.

B 190. ANOTHER; oviform body.

? 16th century.
H. 5.6 in. D. 4.2 in. Roach Smith Coll. (No. 1549), 1856.

B 191. ANOTHER; globular body; flat foot.

? 16th century. *Fig.* 73. Found in London.
H. 5 in. D. 4.2 in. 1899.

B 192. ANOTHER; marbled with red and white slips; oviform body, with four projecting loops; long funnel-shaped neck and high foot, each with a flanged rim; part of foot unglazed.

Found in Bath Street, Newgate Street, London, May, 1877.
H. 9.7 in. D. (with loops) 4.5 in. Franks Coll., 1896.
The loop handles of these bottles are usually ornamented with lions' heads more or less sharply moulded. The motive is traceable on B 192-195. There is no definite evidence of the date of these pieces, but it is unlikely that marbled decoration was in use earlier than the 16th century in this country. It was not common before the 17th century.

B 193. ANOTHER.

Fig. 74. Found in London.
H. 10 in. D. 4.4 in. 1855.

B 194. ANOTHER.

H. 9.8 in. D. 4.4 in. Willett Coll., 1887.

B 195. ANOTHER, with more capacious body and lower base.

H. 11.5 in. D. 7.5 in. Willett Coll., 1887.

B 196. CHAFING DISH, with green glaze inside; bowl-shaped body with flange and projecting rim, pierced at bottom; flat spreading foot, moulded; hollow stem with triangular aperture.

15th or 16th century.
H. 5.3 in. D. 6.2 in. Roach Smith Coll. (No. 1583), 1856.

B 197. ANOTHER, similar, with two bar handles and three projections on rim.

Found in London.
H. 5.5 in. D. (with handles) 7.7 in. 1854.
With this and the preceding *cf.* similar vessels in bronze exhibited in the Mediæval Room.

B 198. ANOTHER, with green glaze; globular body, with two crinkled and three perforated bands; two horizontal loop handles.

? 16th century. *Fig.* 75.
H. 6.2 in. D. (with handles) 6.8 in. Roach Smith Coll. (No. 1582), 1856.

B 199. ANOTHER, similar, with higher stem ; imperfect.

Found in London.
H. 6.2 in. D. (with handles) 7.2 in. 1899.

B 200. VESSEL, with oviform body ; projecting rim ; two grooved loop handles and short spout.

? 16th century. From the Angel Inn, Oxford.
H. 6.8 in. D. 6.2 in. Franks Coll., 1887.

B 201. VESSEL, with mottled green glaze on upper part ; oviform body ; arched handle ; the only opening is an oval orifice, with slightly projecting lip, near the top of the vessel.

? 16th century. Found near the Bank of England.
H. 9.2 in. D. 7.6 in. Loftus Brock Coll. : Franks Coll., 1896.

B 202. WIDE VASE, with pear-shaped body ; two loop handles ; crinkled band round neck.

? 16th century.
H. 10.2 in. D. (with handles) 16 in. Franks Coll., 1896.

B 203. CISTERN, with splashes of mottled green glaze ; globular body ; grooved handle ; lead stamp in side ; bung-hole near the base ; thumb marks at intervals round the edge.

? 16th century. Found at 42, Moorgate Street, London, on the premises of the donors.
H. 13.3 in. D. (with handle) 11.9 in. Given by Messrs. Knowles & Foster, 1862.
With it was found a brass tap surmounted by a cock.

B 204. ANOTHER ; oviform body ; two handles, one broken ; tap-hole in front ; notched band round the neck ; imperfect.

? 16th century. "Found 22 ft. below the surface and 52 ft. from Cheapside frontage of No. 13, Cheapside, in what appeared to be natural ground."
H. 16.1 in. D. (with handle) 14.8 in. Given by Messrs. Hilditch, 1899.

B 205. ANOTHER, of similar form ; with band of thumbed ornament on neck ; imperfect.

Found with the preceding.
H. 17.5 in. D. 12.1 in. Given by Messrs. Hilditch, 1899.

B 206. POT, with green glaze ; oviform body, with crinkled belt ; bar handle, broken.

? 16th century.
H. 2.9 in. D. 2.4 in. 1846.

B 207. (?) CONDIMENT POT, with bright green glaze ; globular body with spout (broken) and narrow neck, with small orifice.

? 16th century. Found at London Bridge.
H. 2.2 in. D. 1.9 in. Roach Smith Coll. (No. 1548), 1856.

B 208. JUG, with green glaze globular body.

? 16th century. Found in Golden Lane, London, 1882.
H. 2.2 in. 1899.

B 209. VASE, baluster-shaped; partially glazed with green.

? 16th century.
H. 2.7 in. Roach Smith Coll. (No. 1539), 1856.

B 210. ANOTHER.

H. 2.11 in. Roach Smith Coll. (No. 1538), 1856.

B 211. JUG, baluster-shaped.

? 16th century. Found in London.
H. 4.9 in. 1899.

B 212. ANOTHER, with belt of incised zigzag pattern; bar handle, broken.

? 16th century. Found in London.
H. 2.6 in. 1854.

B 213. VASE, with bright mottled green glaze; pear-shaped.

? 16th century.
H. 2.5 in. Franks Coll., 1887.

B 214. ANOTHER, with bright green glaze on upper part; less squat than preceding.

H. 2.1 in. D. 1.9 in. Roach Smith Coll. (No. 1547), 1856.

B 215. ANOTHER.

Found at Bridgefoot, Fish Street, London, 1886.
H. 4 in. 1899.

B 216. ANOTHER, with mottled green glaze; short narrow base; the only opening an oval orifice on the shoulder.

? 16th century. Found near the Bank of England.
H. 9.3 in. D. 6.5 in. Loftus Brock Coll.: Franks Coll., 1896.
See *Journal of British Arch. Ass.*, vol. xxxiii., p. 121.

B 217. JUG, with mottled green glaze on upper part, which has run down one side; oviform body; spreading neck, with lip-spout.

? 16th century. Found in Bridge Row, Cannon Street, London.
H. 9 in. D. (with handle) 3.9 in. 1854.

B 218. ANOTHER, similar form.

? 16th century. Found with several similar jugs at the bottom of a well at Reid's Brewery, Liquor Pond Street, London.
H. 6.5 in. D. (with handle) 4.2 in. Given by William Ferguson, Esq., 1850.

B 219. ANOTHER, with cylindrical neck.

H. 7.1 in. Franks Coll.

B 220. ANOTHER, with mottled greenish glaze.

? 16th century. Found in London.
H. 9.2 in. Loftus Brock Coll.: Franks Coll., 1896.

B 221. ANOTHER, with spreading neck.

? 16th century. Found in Liverpool Street, London, 1874.
H. 7 in. Franks Coll., 1896.

B 222. ANOTHER.

Found at London Wall, 1880.
H. 7.2 in. Franks Coll., 1896.

B 223. ANOTHER, of squatter form.

Found in Wood Street, Cheapside, London.
H. 5.2 in. 1854.

B 224. ANOTHER, similar.

H. 5.2 in. Roach Smith Coll. (No. 1569), 1856.

B 225. ANOTHER, with higher neck.

Found in Cowgate Hill, London.
H. 6 in. 1864.

B 226. ANOTHER, of squat form; cylindrical neck; two handles.

? 16th century. Found at Cambridge.
H. 4.6 in. Franks Coll., 1882.

B 227. FRAGMENT, in form of man's face with moustache, and mouth pierced to form a spout.

? 16th century. Found in London.
L. 3.6 in. Franks Coll., 1896.

B 228. BOTTLE, in shape of a fool's head with cap of three peaks; hole at back; perforated on top of head, perhaps for suspension.

? 16th century.
L. 3.2 in. Roach Smith Coll. (No. 1584), 1856.

B 229. TWISTED ORNAMENT, probably a handle; with bright green glaze.

? 16th century. Found on the site of the Old East India House, Leadenhall Street, London.
L. 3.7 in. Given by William Tite, Esq., M.P., 1864.

B 230. WHISTLE, in form of a cow's head, horns missing; details in white slip.

? 16th century.
L. 2.3 in. Willett Coll., 1887.

B 231. FRAGMENT, in form of a double-faced head; details in orange and black slips.

? 16th century.
L. 2.1 in. Franks Coll., 1887.

B 232. CIRCULAR MOULD (?) for impressing pottery.

? 16th century.
D. 2.5 in. Roach Smith Coll. (No. 1634), 1856.

B 233. FRAGMENT, red ware, with a layer of buff clay, on which is moulded in relief part of a greyhound with collar; dull yellow glaze.

About 1500.
L. 2.2 in. Roach Smith Coll. (No. 1552), 1856.
The greyhound was one of the badges of Henry VII.

B 234. VESSEL, imperfect; in form of a man wearing a slashed coat with belt; head and arms wanting.

Early 16th century. Found in Cannon Street, opposite London Stone.
H. 5.7 in. 1854.

B 235. JUG, with green glaze; globular body; neck expanding slightly at rim.

Early 16th century. Found in Aldersgate Street, London, 1845.
H. 6.2 in. D. (with handle) 5.11 in. Roach Smith Coll. (No. 1543), 1856.

B 236. ANOTHER, with mottled green glaze; five small feet, thumbed down.

Early 16th century. Found in Cannon Street, London.
H. 6.9 in. 1854.

B 237. ANOTHER, similar.

Found in Cannon Street, "beyond Bear Lane."
H. 6 in. 1854.

B 238. ANOTHER.

Found in Basing Lane, London.
H. 5.7 in. 1854.

B 239. MUG, of light buff ware, with mottled green glaze on upper part; globular body; neck slightly expanding.

16th century. *Fig.* 76.
H. 4.7 in. D. (with handle) 4.2 in. O. Morgan Coll.: Franks Coll., 1888.
Silver mount inscribed *Found in a Vault under the Steward's Office, Lincoln's Inn*, 1788.

B 240. ANOTHER, similar.

H. 4.6 in. Roach Smith Coll. (No. 1544), 1856.

B 241. ANOTHER, similar.

H. 5.1 in. Roach Smith Coll. (No. 1545), 1856.

B 242. ANOTHER, similar.

Found in Liverpool Street, London, 1874.
H. 4.3 in. Franks Coll., 1896.

B 243. ANOTHER, similar.

Found 8 ft. deep, "full of brass coins," near Wandsworth Road, London.
H. 7.1 in. Franks Coll., 1889.

B 244. ANOTHER, with pear-shaped body; green glaze.

16th century. From "Gould Square, Minories," London.
H. 4.5 in. 1854.

B 245. CUP, with quatrefoil mouth and bulging body; partially glazed green.

16th century. Found with B 204.
H. 3.5 in. D. 4.1 in. Given by Messrs. Hilditch, 1899.

FIG. 75 (B 198). FIG. 76 (B 239).

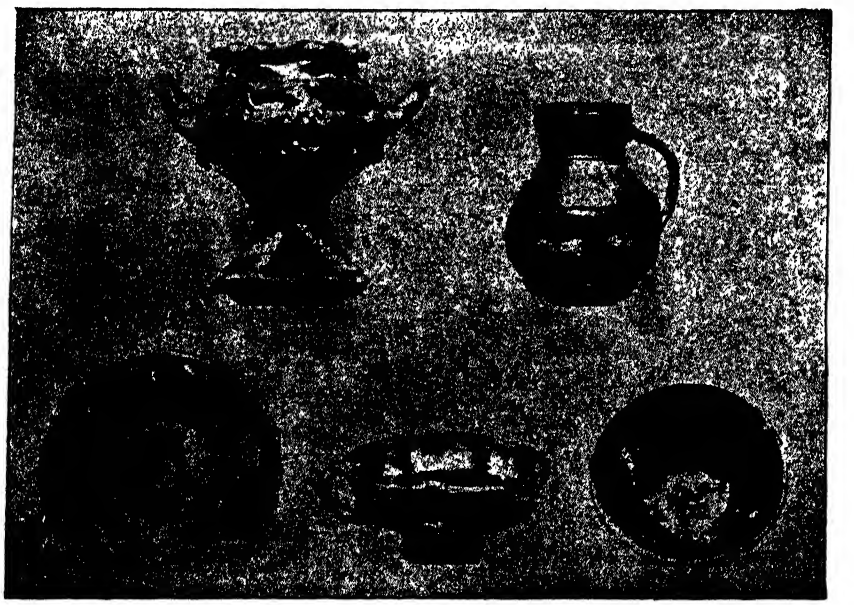


FIG. 79 (B 268). FIG. 77 (B 246). FIG. 78 (B 263).

B 246. ANOTHER, with cinquefoil mouth; bright green glaze; bowl-shaped body; small grooved handle.

16th century. *Fig.* 77. Found in Cornhill, London.
H. 2.2 in. D. (with handle) 6.9 in. Franks Coll., 1887.

B 247. CUP, with bright green glaze; globular body.

16th century.
H. 3.7 in. D. (with handle) 5 in. Franks Coll., 1896.

B 248. ALBARELLO, with bright green glaze.

16th century.
H. 9 in. D. 4.4 in. Franks Coll.
Albarello is the Italian name for a shape which is said to be of Eastern origin, derived from a section of a bamboo. Drug pots of Italian majolica frequently occur in this shape.

B 249. ANOTHER, more slender.

16th century. Found in London.
H. 4.9 in. 1899.

B 250. JAR, almost cylindrical ; projecting foot and lip-rims ; two bands of horizontal lines.

16th century.
H. 8.3 in. Roach Smith Coll. (No. 1565), 1856.

B 251. JUG, oviform, with lustrous dark brown glaze ; short neck.

? 16th century. Found in Throgmorton Avenue, London, April, 1884.
H. 7.3 in. D. (with handle) 6.9 in. 1899.

B 252. ANOTHER, of similar ware.

Found in London.
H. 10.5 in. D. (with handle) 7 in. 1899.

B 253. ANOTHER, with lustrous black glaze ; globular body ; cylindrical neck.

? 16th century. Found in London.
H. 8.5 in. D. (with handle) 5.4 in. 1899.

B 254. PIPKIN, with globular body, socket for bar handle, and three feet.

? 16th century.
H. 5.1 in. 1854.

B 255. ANOTHER.

Found in London.
H. 3.5 in. 1899.

B 256. ANOTHER.

Found in Farringdon Road, London, 1881.
H. 3.7 in. Franks Coll., 1896.

B 257. ANOTHER, with straight sides and sharp ridge on shoulders ; green glaze.

H. 2.8 in. Franks Coll., 1896.

B 258. PANNIKIN, with bright green glaze ; sides vertical on upper part, lower part contracting ; horizontal loop handle.

? 16th century.
H. 3 in. D. (with handle) 5.7 in. Franks Coll., 1887.

B 259. POT, of fine buff ware, unglazed ; oviform body ; wide mouth.

? 16th century. Found at Smithfield, London, in digging foundation for new wing at St. Bartholomew's Hospital, May 20th, 1841.
H. 4.9 in. D. 7.5 in. 1848.

B 260. HALF OF A DOUBLE PANNIKIN, imperfect; mottled green glaze.

16th century. Found in London.
L. 4.9 in. 1899.

B 261. SHALLOW CUP, with green glaze; flat leaf-shaped handle, stamped with a fleur-de-lys.

Late 16th century.
H. 2.1 in. D. (with handle) 6.3 in. Given by the Directors of the London Gas Company, 1856.
Possibly a bleeding cup.

B 262. SAUCER DISH, with patch of mottled green glaze inside.

16th century. Found in Cannon Street, London, near Bow Lane.
H. 1.8 in. D. 4.4 in. 1854.

B 263. ANOTHER.

Fig. 78.
H. 1.5 in. D. 5 in. 1854.

B 264. DISH, with lustrous black glaze inside.

? 16th century. Found in London.
D. 9.5 in. 1899.

B 265. BOWL, with bright green glaze inside; flange on shoulders; two loop handles.

16th century.
D. 7.3 in. H. 2.7 in. Roach Smith Coll. (No. 1596), 1856.

B 266. ANOTHER.

H. 2.9 in. D. 8.2 in. Roach Smith Coll. (No. 1585), 1856.

B 267. DISH, flat bottomed, with straight sides; projecting rim with notched edges.

? 16th century. "Found in black soil 20 feet below the surface, Cannon Street, London, March, 1852."
D. 7.9 in. 1854.

B 268. PLATE, with bright mottled green glaze on upper surface; deep central well; flat rim, with raised edge; imperfect.

16th century. *Fig.* 79. Found in "Gould Square, The Minories."
D. 6.2 in. 1854.
The scarcity of plates in collections of mediæval pottery is more noticeable than surprising. The brittle nature of the ware in the first place would unfit it for such usage as a plate was sure to experience, and in the second place would account for the disappearance of such plates as may have been made. Wooden trenchers and metal dishes were in common use.

B 269. HALF OF A DOUBLE TRAY, with bright green glaze; broad handle, with incised pattern.

? 16th century. Found at the corner of Bridge Row and Cannon Street, London, March, 1852.
L. 3.5 in. 1854.

B 270. (?) PRESERVE DISH, with green glaze inside; two compartments.

? 16th century. Found in Cannon Street, London.
L. 5.8 in. 1854.

B 271. STATUETTE OF A QUEEN, made of pipe-clay; head missing.

? 16th century. Found in Cannon Street, opposite London Stone.
H. 2.7 in. 1854.

B 272. ANOTHER; the Virgin and Child.

? 16th century. Found in London.
H. 2.6 in. 1854.

B 273. ANOTHER OF THE SAME; lower part missing.

L. 1.5 in. 1855.

B 274. ANOTHER OF THE SAME; the Child imperfect.

? 16th century. Found in London.
L. 4.1 in. 1855.

B 275. ANOTHER OF THE SAME, on pedestal; head of the Virgin missing.

? 16th century.
L. 3.1 in. Roach Smith Coll. (No. 1653), 1856.

B 276. WHISTLE.

? 16th century. Found at Slapwick, Dorsetshire.
L. 2.1 in. Durden Coll., 1893.

B 277. WALL-TILE, oblong rectangular; one end plain, with two rivet holes; the other stamped with the arms of Dormer in a circular panel.

Late 16th century. From the neighbourhood of Abingdon, Berkshire.
L. 10.5 in. B. 6.6 in. Given by J. Evans, Esq., 1889.

B 278. CANDLE BRACKET, of pale buff ware, yellow glazed; it consists of an oblong panel, having in relief the Tudor rose crowned and E R; above, the Royal arms with supporters; a tray below has two sockets for candles, and above is a pierced canopy.

Late 16th century. *Plate* 9.
L. 16.5 in. B. 11.1 in. Bernal Coll. (No. 1675), 1855.

B 279. STOVE-TILE, oblong rectangular; green glaze; ornament almost identical with that of the preceding.

H. 13.6 in. B. 10.1 in. Franks Coll.

B 280. ANOTHER, similar, with differences of detail; deep flanges at back.

Fig. 80.

L. 12.3 in. B. 9.2 in. Franks Coll., 1853.

FIG. 80 (B 280).

B 281. FRAGMENT OF ANOTHER, of similar make; shield with Royal arms within the Garter; dexter supporter, a dragon; above is seen the letter H on part of a panel, probably part of the initials of Henry VIII.

Found in Moorgate Street, London.

L. 6.1 in. Given by R. Ready, Esq.

B 282. PILGRIM'S BOTTLE, circular, with flattened sides; buff ware, with mottled green glaze; imperfect; round the edges are four loops; ornament stamped in relief; on one side the arms of England over a Tudor rose within the Garter, with crown and supporters (viz., dragon and greyhound), the whole enclosed by the legend DN̄E SALVUM FAC REGEM REGINAM ET REGNUM in four straight lines; on the other side four circular medallions, with (1) heart and legend LEAL, (2) the sacred monogram IHS, (3) a rosette or daisy (the latter was the badge of Margaret Tudor), (4) a (?) rosette, damaged.

Date *temp.* Henry VIII. *Fig.* 81. Found in London.
H. 6 in. D. (with loops) 6.7 in. Roach Smith Coll. (No. 1596), 1856.
See Marryat, p. 185.

B 283. HANDLE (and part of a vessel) in the form of a monster; buff ware, with uncoloured lead glaze on inside and rich mottled green on exterior.

16th century.
L. 3.6 in. Roach Smith Coll. (No. 1577), 1856.

B 284. PIECE OF ARCHITECTURAL MOULDING, of dark grey ware, unglazed; the lower half moulded in an ogee curve, of which the concave part is decorated with scroll-work in relief.

About 1530. From Lewes Priory.
L. 14.5 in. W. 7.5 in. Mantell Coll., 1839.

B 285. MOULDING, of buff ware, one end of which is cut like a wedge; perhaps from the mouldings at side of a window; decorated in relief with a looped border enclosing rectangular panel, in which is a barrel or tun in high relief; on the splayed side are four berries on stems and pointed arches with trefoil tracery.

About 1500.
H. 14.5 in. B. 9.7 in. Depth 3.8 in. Franks Coll.

B 286. ANOTHER, similar to the last, but with initials R W in centre.

Franks Coll.

B 287. VASE, oviform, unglazed; flawed in firing near the base.

? 16th century. Found with several other flawed specimens of various sizes but similar form, N.E. of the Blackwall entrance to Poplar Dock.
H. 9.5 in. D. 7 in. Given by the London County Council through Th. Blashill, Esq., 1893.

B 288-302 are specimens of so-called Cistercian ware (*see* p. 56).

B 288. FRAGMENT OF A VESSEL with part of handle; red ware, with blackish-brown glaze; ornament in white slip, consisting of (?) shields with ribbed vertical stripes.

Fig. 82*a*. From the ruins of Fountains Abbey, Yorkshire.
L. 3.5 in. Given by J. T. Micklethwaite, Esq., F.S.A., 1893.

B 289. ANOTHER; radiating ornament.

Fig. 82*b*. From the same place.
L. 1.6 in. Given by J. T. Micklethwaite, Esq., F.S.A., 1893.

B 290. FRAGMENT OF THE COVER OF A CUP; white ware, with lead glaze; red slip ornament of scroll pattern and ribbed stripes.

Fig. 82*c*. Found at Sandal Castle, Yorkshire.
L. 1.6 in. Given by J. W. Walker, Esq., F.S.A., 1894.

B 291. CUP, of red ware, with blackish-brown glaze; oviform body; spreading neck, imperfect; three handles.

H. 3.1 in. Roach Smith Coll. (No. 1562), 1856.

B 292. PILGRIM'S BOTTLE, of similar ware; globular body; narrow neck; two pierced ears.

Fig. 82*d*. From the Minories, London, 1878.
H. 3.7 in. Franks Coll., 1887.

B 293. MUG, of similar ware; shape resembling B 291; two handles.

H. 4.1 in. Willett Coll., 1887.

B 294. PART OF ANOTHER, almost cylindrical; similar ware; two handles (out of three) remaining.

From Brecon.
H. 4.1 in. Willett Coll., 1887.

B 295. MUG, almost cylindrical, of similar ware.

H. 2.7 in. Willett Coll., 1887.

B 296. ANOTHER, of similar ware; globular body; spreading neck.

Fig. 82*e*.
H. 3.4 in. Franks Coll., 1887.

B 297. ANOTHER, similar, with two handles; six large spots of white slip.

H. 2.7 in. Willett Coll., 1887.

B 298. ANOTHER, similar; two white slip ornaments, probably intended for fleurs-de-lys.

Fig. 82*f*. Found at Cambridge.
H. 3.8 in. Franks Coll., 1852.

FIG. 82.

B 299. ANOTHER, of similar ware; oviform body; short neck and base; three bands of white slip rosettes.

Fig. 82*g*.
H. 3.7 in. Roach Smith Coll. (No. 1570), 1856.

B 300. ANOTHER, of similar ware; almost cylindrical; two bands of horizontal ribbing.

Found at Cripplegate, London, 1881.
H. 3.5 in. Franks Coll., 1896.

B 301. ANOTHER, of similar ware; tapering downwards; three handles (one missing).

Fig. 82*h*.
H. 3.6 in. Willett Coll., 1887.

B 302. ANOTHER, cylindrical, of similar ware.

H. 2.6 in. Willett Coll., 1887.

EARTHENWARE OF THE SEVENTEENTH, AND THE EARLY PART OF THE EIGHTEENTH, CENTURIES

THIS large class may be divided into two main groups:

C Lead-glazed ware without slip decoration.

D „ „ with slip decoration; a few late specimens of slip ware are included.

C.

It is not probable that the name of the maker or the birthplace of any individual specimen of this class will ever be known. We may, however, safely say that these pieces were largely made in Staffordshire, and at such places as Tickenhall and Cockpit Hill in Derbyshire. They consist principally of cups, tygs,[1] posset-pots, puzzle jugs, fuddling cups,[2] and candlesticks, some obviously utilitarian and others evidently made for ornament or for use on special occasions only. The ware is red or sometimes buff. The glaze was obtained from powdered lead ore,[3] varied in colour by the addition of oxides of iron, copper, and manganese, which produce respectively dark brown, green, and streaky purplish-brown or black surfaces. As the glaze is transparent, the colour of the fired clay contributes largely to the general effect.

The black ware included in this group, and believed to be chiefly of seventeenth century date,[4] differs from what has been called Cistercian (p. 56) in being shaped from coarser and softer material, made thicker in the wall, and covered with a blacker glaze.

Some of the tygs, etc., are enriched with patterns scratched or stamped on the body itself or on applied pads of clay, and the handles are ornamented with twists of clay

[1] Tyg (Anglo-Saxon, *tigel*=tile, brick, anything made of clay, a pot, vessel, etc., *see* Bosworth, *Anglo-Saxon Dictionary*) is a Staffordshire term for a drinking vessel with two or more handles, like a loving cup, allowing several persons to drink, and each to have a portion of the rim to himself.

[2] Fuddling cup is the name given to a nest of three to seven cups all connected internally, so that the drinker to empty one must empty all.

[3] If a specially high gloss was required the lead ore was calcined as well as powdered.

[4] C 1-12 seem to belong to a class of which C 13-16 are more elaborate examples. Two of the latter are dated 1612 and 1640. It is, however, quite conceivable that some of the former group, especially the beaker-shaped cups, may be even earlier than these dates.

and knobs. In the case of the light buff ware, it is not always easy to say whether the light yellow effect is due to the lead glaze alone, or is helped by a wash of white slip on the body of the ware.

D. SLIP-DECORATED WARE

(2) Although the use of "slip" in the ornamentation of coarse pottery was known in early mediæval times, the specific term "slip-decorated" has been reserved for a class of ware made in various parts of the country from the beginning of the seventeenth century onwards, because the principal feature of it is a slip decoration, the development of which it fully exemplifies. These wares, which comprise dishes, jugs, tygs, posset-pots, piggins or posset ladles, small cups, candlesticks, cradles, and other vessels of use and ornament, were made at Wrotham in Kent; in the neighbourhood of the Metropolis; in Staffordshire, at Burslem, Hanley, and many other places; in Derbyshire, at Tickenhall, Bolsover, Cockpit Hill (Derby), etc.; and no doubt in all parts of the country in a greater or less degree. The general similarity of these pieces is so great that the majority of them cannot be assigned with any certainty to particular factories.

Slip is the name given to the creamy fluid obtained by softening clay with water. It was made of the finer and less common clays, and was usually of a white, brown-black, or orange-red colour. It was applied in several ways: as a wash for the whole surface of the piece, by being trailed or dropped in dots from a spouted vessel, by being dropped in thick patches which were afterwards stamped with patterns, or by being combed with a coarse brush or toothed instrument over the surface to give the effect of marbling. The ware was finally covered with a transparent lead glaze, which gave a yellow tone to the white slip, a rich reddish-brown to a red clay or slip, and a similar augmentation to the other colours used. The body of the ware was of red or buff clay. The development of this class of pottery is a purely native one, and the effect of its quaint decoration and mellow tones is singularly pleasing. The art is not dead, and common wares with this simple ornament may still be seen at country fairs.

Wrotham (Kent)

The twenty pieces assigned with more or less certainty to Wrotham are of red ware with white slip ornament of a peculiar kind, viz., assuming the form of figures human or animal, medallions stamped with armorial designs, and rosettes fringed with a border of straight strokes, in addition to the usual conventional dotted and running patterns and inscriptions. The word Wrotham occurs in the inscriptions of three pieces in the collection, and the dates range from 1612-1717. It is noticeable that certain groups of initials appear again and again during certain periods, *e.g.*, I L during the first few years, then G R, then H I in the middle period, and I E from about 1685 to the last date. They are no doubt the initials of the principal potters

of the time, or of the proprietors. Solon (p. 127) says, "Chaffers gives Jull as the name of one of them"—perhaps the H I given above—"and the site of his manufactory is known to have belonged to the author of 'John Evelyn's Diary.'" This has given rise to some interesting speculation as to the likelihood of I E on these pieces being the initials of the diarist and his possible connection with the manufactory, but nothing has been discovered to support such conjectures. The large dish (D 14) might be equally well classed with the Graffiato ware, as its decoration is scratched through a layer of white slip.

Metropolitan

Another class of slip-decorated ware, which was first called "Metropolitan" by the late Sir A. W. Franks because it was found in and around London, is of similar workmanship but of coarser quality. The slip is thinner, the ornament confined to inscriptions (mostly of a pious character) and conventional designs, and the glaze is darker. In some pieces where the body of the ware is of any colour but red, both surfaces have been coated with a layer of fine red clay previous to decoration and glazing, a red surface being apparently indispensable. The few known dated specimens go back to the middle of the seventeenth century.[1]

Staffordshire

In Staffordshire we come for the first time on a definite maker working in a known locality, Thomas Toft, whose name has been too often loosely used as a generic title for all slip wares of the period. All we know of him is summed up in the inscription on one of his dishes: THOMAS TOFT . TINKERS CLOUGH . I MADE IT . 166. Tinker's Clough is in a lane between Shelton and Wedgwood's "Etruria." The large, heavily ornamented dishes on which the name Toft appears were, no doubt, exceptional works made for presentation, and the maker's trade wares must have been of a much simpler character. There were many other potters in Staffordshire at work on the so-called "Toft ware" at the end of the seventeenth century and later, and their names are to be looked for among those inscribed on the dishes and posset-pots of the period, though it is not always possible to say whether such names are those of the makers or receivers of the pieces. The following are found in this collection: the dates are supplied from dated specimens—

RALPH TOFT,[2] fl. 1676.
RALPH TURNOR, fl. 1681.
ROBART SHAW, fl. 1692.
WILLIAM CHATERLY, fl. 1696.

[1] In the Brent Coll. recently sold at Sotheby's there was a jug of this ware, inscribed *Be not hy minded but feare God* 1638.

[2] Solon, in *The Connoisseur*, vol. ii., No. 6, p. 78, states that there are a number of pieces of "Toft ware" in Chirk Castle, near Ruabon, with the names Thomas Toft, Ralph Toft, Charles Toft, Ralph Simpson, and William Taylor. One subject is Charles II. in the tree. For another list of names that appear on these wares, *see* Church, *English Earthenware*, p. 25.

WILLIAM TALOR, fl. 1700.
MARY PERKINS, fl. 1704.
IOHN WRIGHT, fl. 1707.
IOSEPH GLASS, of Hanley, whose manufactory Solon says was in existence in 1710.
MARGERE NASH.
IOHN MEIR, fl. 1708, who is said to have been a Derby workman.

The Toft dishes are usually of red ware coated with white slip, over which the ornaments are trailed on in orange-red and brown-black[1] slips, and relieved by dots of white slip: the whole is covered with the usual yellowish lead glaze.

Derbyshire

At Tickenhall there must have been works of importance from the earliest times, for the *débris* of former potteries cover, it is said, an extent of two miles. Phylip Kinder, who visited the place in 1650, says, in his *Historie of Darbyshire*, "Here are your best Fictilias made you; earthen vessels, potts & pancions, at Tycknall & carried all East England through." *See* Jewitt (vol. ii., p. 151), who figures some specimens of the wares dug up on the sites of the old potworks. It seems not improbable that the two dishes D 46 and D 47 are of Tickenhall origin.

At Cockpit Hill, Derby, there was an extensive pottery, which closed between 1780-85. The origin of the works is unknown, but John Heath was proprietor in 1750. Some of the Mayor or Meyer family are known to have been connected with them, and it is believed that IOHN MIER, whose signature appears on D 65 of this collection, worked at Cockpit Hill.[2] On purely conjectural grounds the moulded dishes signed S.M. have been attributed to Samuel Mier and to the same works, though there are many who claim that Tickenhall was most probably the birthplace of these remarkable pieces. They are large dishes of a distinct character, having been pressed in moulds. The outlines of the patterns are in slight relief and form walls to contain the coloured slips,[3] just as the cloisons contain the enamels in cloisonné work; they are made of red ware, washed with white slip and ornamented with other slips of orange-red and brown-black colours. The rims are usually notched all round. Mr. Boynton, of Bridlington, has a dish of this kind in his collection, with the Royal arms and initials S S in front, and the name STEPHEN SHAW incised on the back with the date 1725.

At Bolsover there was a factory which is said to have been closed in 1750 (*see* D 48).

[1] The brown-black slip seems to have been made of a red clay, darkened with manganese in varying quantities.

[2] *See* notice of Cockpit Hill Works, p. 274.

[3] The well-known Spanish tiles (*azulejos*) are ornamented in a similar manner, but with coloured glaze instead of slips.

Another form of slip-decoration common at the end of the seventeenth century and the beginning of the eighteenth was combing or marbling. Church distinguishes these terms; the former he uses when a white or red slip is distributed over a red or white ground by a coarse brush or comb; the latter when two or three coloured slips are combed or brushed together in a variegated pattern over the surface of the ware; both processes produce much the same effect as paper marbling. From this kind of ornament were developed the tortoiseshell and agate wares of a later period (*see* pp. 191 and 192).

Yet another form of decoration involving the use of slip[1] is that in which the dark body was covered with light-coloured slip or *vice versâ*, and the ornament scratched through the upper coating so as to show the ground underneath: the whole was then covered with a transparent lead glaze. No doubt this kind of ware was made in all parts of the country: two specimens, D 119 and D 121, are of west country origin, from Donyat in Somersetshire and Pencoyd in Monmouthshire; and there is reason to suppose that others are of the same origin. The Italian name Graffiato has been given to this world-wide process, which was used with conspicuous success in Italy.

A rare and peculiar ware, of which D 69 is an example, has the principal ornament in applied strips of clay instead of slip, and a glaze of greenish tone. Another similar piece is figured by Hodgkin (p. 185). It is supposed to have been made at Fareham, Hants, but the evidence is very defective, and it may be noted that the initials I W and date 1706 are suggestive of IOHN WRIGHT (fl. 1707), a Staffordshire potter mentioned above, who signs himself I W on D 64. With D 108 is a note suggesting that it may be "Field Town ware," made near Witney, Oxon; there seems to be no information about this ware.

D 110 is a rough slip-decorated ware made at Silkstone, Yorks.

Besides the books of reference quoted in the general introduction, the following works have been consulted:—*Some Minor Arts as practised in England*, by Professor A. H. Church and others (Seeley & Co., 1894); *Examples of Early English Pottery*, by J. E. Hodgkin and Edith Hodgkin (London, 1891).

C 1. BEAKER-SHAPED CUP, with twisted handle; spreading base; two bands of horizontal ribbing.

H. 6.1 in. D. (with handle) 4.3 in. Franks Coll., 1887.

C 1-12 are of reddish ware with black glaze, and date from the 17th century.

[1] Objection has been made to the inclusion of Graffiato ware under the heading "slip-decoration," a term which, it is urged, is "exclusively reserved for designs and traceries formed upon the ground by jets or trailings of slip." The matter is of trifling importance, and the convenience of placing these pieces at the end of the present section is sufficiently obvious.

C 2. ANOTHER of similar shape, with plain handle; horizontal and spiral ribbing.
Plate 10.
H. 7 in. D. (with handle) 4.6 in. Franks Coll., 1887.
This form with the spiral ribbing resembles two glass beakers in the Ceramic Gallery, case L.

C 3. ANOTHER, with two plain handles and two double-looped false handles.
H. 3.9 in. D. (with handles) 3.7 in. Willett Coll., 1887.

C 4. ANOTHER, with two handles; expanding slightly at bottom as well as top; horizontal ribbing.
Fig. 83. Found in Moorgate, London, 1876.
H. 8.5 in. D. (with handle) 4.6 in. Franks Coll., 1896.

FIG. 83 (C 4).

C 5. ANOTHER, imperfect.
Found in London.
H. 8.3 in. 1854.

C 6. ANOTHER, imperfect.
Found in London.
H. 9.1 in. 1854.

C 7. MUG, cylindrical, with two handles; imperfect.
H. 6 in. D. (with handle) 4.3 in. Roach Smith Coll. (No. 1563), 1856.

C 8. ANOTHER, similar, with flanged base.
Found in London.
H. 5.8 in. D. (with handle) 4.6 in. 1855.

C 9. ANOTHER, with one handle; two bands of horizontal ribbing.
H. 5 in. D. (with handle) 4.2 in. Roach Smith Coll. (No. 1564), 1856.

C 10. FRAGMENT OF A LARGE FLAT-BOTTOMED TYG; straight sides; one handle remaining, and three vertical strips of crinkled clay.
H. 5.7 in. Roach Smith Coll. (No. 1561), 1856.

C 11. CUP, with bowl-shaped body and horizontal loop handle.
Found in London, 1881.
H. 3 in. D. (with handle) 5.7 in. Franks Coll., 1896.

C 12. MUG, barrel-shaped; two bands of horizontal ribbing; restored.
H. 4 in. D. (with handle) 3.4 in. Franks Coll., 1896.

C 13. PUZZLE TYG, of buff ware, with streaky purplish-black glaze; three twisted handles, with spouts at upper end; goblet-shaped body, with stout stem and slightly spreading foot; embossed with figure of a mermaid with comb and mirror, and initials F V repeated; two circular wreathed panels, containing floral ornament.
Early 17th century. *Plate* 3. Found in Great Tower Street, London, 1881.
H. 6.5 in. D. (with handle) 7.5 in. Franks Coll., 1887.
See Hodgkin, No. 13.

C 14. TYG, of red ware with streaky purplish glaze, with cover, spout, and seven handles, four twisted and three plain (two imperfect); globular body; straight neck; lid enriched with central knob and bosses on edge, all imperfect.

Early 17th century.
H. 7.9 in. D. (with handles) 9.2 in. Willett Coll., 1887.

C 15. TYG, of red ware with black glaze; four treble-looped handles, one concealing a spout; tumbler-shaped body; incised ornament, a lozengy border, plant and scroll, circle containing a sixfoil between inscriptions 1611 B and 1612.

Plate 3.
H. 7 in. D. (with handles) 7.6 in. Willett Coll., 1887.

C 16. TYG, of similar make; incised ornament, a rose, crowned harp, thistle, a panel with geometrical pattern and inscription ANO 1640 MAY; initials in relief on an applied pad of clay; thumb-pieces and twists of clay on the handles.

H. 5.5 in. D. (with handle) 6.7 in. 1874.

C 17. ANOTHER, of red ware, with glaze mottled with black; ornamented with applied pieces of clay in the form of rosettes, and roundles or squares with incised geometrical patterns; on one a merchant's mark (*Fig.* 84); on the handles are twisted strips of clay and rosettes; the raised ornaments are coloured green.

FIG. 84 (C 17).

Early 17th century.
H. 6.2 in. D. (with handle) 6.3 in. Franks Coll., 1887.

C 18. ANOTHER, of light buff ware, with streaky purplish-brown glaze; four handles with ornamental knobs, one with spout on top; bands of ribbing, incised ornament, and embossed oval panels, with Prince of Wales's feathers passed through a crown; flat-topped lid, with baluster handle and impressed scale pattern.

17th century. *Plate* 3.
H. 9.9 in. D. (with handles) 10.6 in. Bernal Coll. (No. 3019), 1855.
The lid seems to be of later date than the cup, and resembles the Whieldon ware made about 1750.

C 19. POSSET-CUP, of buff ware, with lead glaze of purplish tone streaked with black; straight sides, expanding slightly towards the top; two handles close together, with conical knobs; ornamented with vertical and horizontal bands of a pattern impressed with square-headed instruments, one of which was cut with a cruciform design.

17th century.
H. 5.3 in. D. (with handle) 8 in. Franks Coll., 1865.

C 20. TYG, of red ware, with streaky glaze of greenish tint; bowl-shaped body, with six double-looped handles, one broken; spreading rim.

17th century.
H. 5.2 in. D. (with handles) 11.4 in. Willett Coll., 1887.

C 21. ANOTHER, with purplish-black glaze; six handles, fluted at lower ends.

17th century.
H. 6.1 in. D. (with handles) 11.1 in. Willett Coll., 1877.

C 22. PUZZLE JUG, of red ware, with translucent lead glaze; globular body; straight neck, pierced with crescent-shaped cuts and small holes; projecting hollow rim; handle, which has been a tube connecting body and rim, wanting.

17th century.
H. 7.2 in. D. 5.3 in. Franks Coll.

C 23. JUG of the *Grey-beard* type; buff ware, with streaky purplish glaze; pear-shaped body; straight neck, with projecting horizontal bands below rim; ornament in applied relief; conventional bearded face on neck; three oval medallions on body with arms of Edward or Charles Sackville, Earl of Dorset, K.G., probably the former.

Fig. 85. Found in Cateaton Street, London.
H. 7.9 in. D. (with handle) 5.5 in. 1853.
This jug is an imitation in softer material of the Rhenish stoneware *Bellarmines* or *Grey-beards*. Charles Sackville was created K.G. in 1691-2; his grandfather, Edward, received the same distinction in 1625 and died 1652. A similar jug, dated 1674, is figured in *Proc. Soc. Ant.*, second series, vol. xv., p. 78.

C 24. VASE, of red ware, with lead glaze; flat base; globular body, with perforated sides; two handles in form of horizontal loops; spreading rim.

17th century.
H. 4.6 in. D. (with handles) 6.9 in. Franks Coll., 1887.

C 25. VASE, of pale buff ware, with yellow glaze; oviform body; neck contracting slightly from shoulders to the spreading rim.

? 17th century.
H. 2.7 in. D. 1.7 in. Franks Coll., 1887.

C 26. CANDLESTICK, of buff ware, with yellow glaze on upper part; straight stem, with tray half-way up; spreading base.

Early 17th century.
H. 4.5 in. D. 2.8 in. Franks Coll., 1896.

C 27. ANOTHER, similar, but with a streak of brilliant green glaze on the lower part, which expands slightly towards base.

Early 17th century. Found in Cannon Street, London.
H. 4.1 in. D. 2.9 in. 1854.

C 28. ANOTHER, with bright yellow glaze; spreading base; horizontal ridge and remains of handle on the stem.

Early 17th century. Found in Cannon Street, London.
H. 2.6 in. 1854.

C 29. ANOTHER, with spreading foot; tray half-way up the stem.

Early 17th century. Found in Bishopsgate Street, London.
H. 3.8 in. D. 3.4 in. Franks Coll., 1896.

C 30. CUP, of buff earthenware, with rich yellowish-green glaze mottled with spots of manganese black; bag-shaped body with spreading rim; lip-spout; handle broken; circular stamp in front with a winged horse, probably a public-house sign.

17th century.
H. 3.7 in. D. 3.9 in. Given by J. T. White, Esq., 1901.

C 31. SALT-CELLAR, of similar ware, with similar stamp inside; tazza-shaped, with foot restored.

H. 2 in. D. 3.6 in. Given by J. T. White, Esq., 1901.

C 32. MUG, cylindrical, of red ware, with brilliant black glaze; below the handle is an applied stamp in white clay, with a cross in a circle and initials of Queen Anne.

Plate 16.
H. 5.5 in. D. (with handle) 4.4 in. From the Edkins Coll.: Franks Coll., 1891.
The glaze of this piece sparkles with minute crystals. This is due to the presence of oxide of iron in both body and glaze; the latter became super-saturated with iron, and the superfluous metallic oxide formed itself into crystals. Here it is an accidental effect; but it has been intentionally produced in modern times, *e.g.*, in the Rookwood glazes and in W. Burton's *Sunstone* glaze.

C 33. PART OF ANOTHER, of buff ware, with lead glaze streaked with purplish-black.

Found in St. Clement's Lane, Eastcheap, London, May, 1878.
H. 3.5 in. D. (with handle) 4.8 in. Franks Coll., 1896.

C 34. JUG, of red ware, with streaky glaze of rich purplish-brown tone; globular body; fluted handle; neck imperfect; incised inscription

HERE YOU MAY SEE WHAT I REQUST
OF HANST GENTLEMEN
MY BALY FILED OF THE BAST
I COM BUT NOW AND THEN. 1716.

H. 13.2 in. D. (with handle) 11.8 in. Willett Coll., 1887.

C 35. POSSET-POT AND COVER, of red ware, with black glaze; globular body; narrow mouth; one plain handle and six small double-looped handles with two rosettes between each; on the cover a knob and seven rosettes; initials and date scratched in front A A 1720.

H. 8 in. D. (with handles) 9 in. Willett Coll., 1887.

C 36. TYG, of buff ware, (?) washed with white slip and coated with a yellowish lead glaze streaked with purplish-black; bowl-shaped body, with twelve handles.

17th century. *Fig.* 86.
H. 8 in. D. (with handles) 3.7 in. Willett Coll., 1887.

C 37. PUZZLE JUG, of buff ware, with yellow glaze; it consists of a skeleton bowl, pierced with heart-shaped and circular perforations; projecting foot open underneath; hollow rim, with six cups communicating through the rim with each other and with two spouts, which are concealed in the thumb-pieces of the two handles.

? 17th century. *Fig.* 87.
H. 6.6 in. D. (with handles) 10.7 in. Willett Coll., 1887.

FIG. 86 (C 36).

FIG. 85 (C 23).

FIG. 87 (C 37).

C 38. "FUDDLING CUP," of red ware, with lustrous glaze streaked with purplish-black; three cups, conjoined at the middle, with globular bodies and necks spreading slightly at the rim; they communicate with each other inside and are connected externally by twisted handles.

? 17th century.
H. 2.8 in. D. (with handle) 6.3 in. Franks Coll.

C 39. BARREL-SHAPED POT, of red ware, with lustrous dark brown glaze; flat base; rim at top and bottom projecting.

From the Steelyard, London, 1864.
H. 2.9 in. 1899.

C 40. JUG, of dark red ware, with lead glaze; globular body; small neck, with projecting rim; incised inscription, *Bells of Ouseley* (the name of a riverside inn near Windsor).

? 17th century.
H. 8.9 in. D. 7.4 in. Willett Coll., 1887.

C 41. PLAQUE, rectangular, of red ware, with yellow glaze; ornament in relief probably impressed with a paste roller, a row of hawks, another of stags, another of hounds, and a fourth of winged lizards between conventional plants; all over the field are sprigs of flowers more or less conventionalised; pierced for suspension.

? 18th century.
L. 13.2 in. B. 11 in. Given by John Evans, Esq., F.S.A., 1889.
Note on the back, signed J. Warren:—"Probably from the Pottery at Wattisfield, Suffolk."

C 42. PLAQUE, of red ware, with lead glaze mottled with manganese; ornamented with figures of the two maids of Biddenden in relief and legends ELIS AN MARY CHULKHURST BIDDENDEN $\overset{A}{34}\overset{IN}{Y}$ 1100

L. 3.7 in. Given by Major-General A. Meyrick, 1878.
The tradition is that the two maids were born at Biddenden, Kent, joined together by the shoulders and hips, and lived to the age of thirty-four, when they died within six hours of each other in the year 1100. Cakes stamped with the figures of the two maids were made at Biddenden, and this plaque is evidently made from the mould used for the cakes. The costumes of the maids belong to the middle of the 18th century. The ware is probably of local make.

C 43. CUP, of red ware, with glaze of streaky purplish tone; handle with scroll end and twisted thumb-piece; body swelling slightly in lower part; ornament of applied shavings of clay; a floral spray and initials T L repeated on each side of the handle.

? 18th century. *Fig.* 88.
H. 4.8 in. D. (with handle) 6.7 in. Franks Coll., 1888.
? Nottingham ware.

FIG. 88 (C 43).

C 44. "FUDDLING CUP," of fine buff ware, with lead glaze mottled with manganese; circular stand, with hollow rim and two tubes crosswise, from which rise five cups all communicating with each other by means of the rim and tubes; four small feet and knob handles; stamped with oval, circular, square, and lozengy ornaments.

H. 3.2 in. D. 5.7 in. Franks Coll.
The ware resembles that made by Whieldon about 1750.

C 45. ANOTHER, of fine light buff ware, with streaky purplish-brown glaze; it consists of a circular tube, from which rise six cups and a spout, all communicating with each other by means of the tube.

Late 18th century.
D. 9.2 in. H. 4 in. Franks Coll.
In *Archæologia Cambrensis*, fourth series, vol. iii., p. 334, a curious custom is described. One of these cups was placed on the head of the village belle; it was filled with liquor and a lighted candle put between each of the cups: the difficulty was to drink the liquor without being burnt while the cup rested on the girl's head.

D. SLIP-DECORATED WARE

D 1-20 are made of red ware, with applied ornaments in white slip and a transparent yellowish lead glaze. They were probably all made at Wrotham, Kent.

D 1. TYG, with four double-looped handles; globular body; rim imperfect; ornamented with three oval medallions, one with arms of Amsterdam, and other medallions of various shapes with fleurs-de-lys, rude masks, etc, besides rosettes, zigzags, and radiating patterns. On the neck are the remains of an inscription N . . . M . . . WROTH . . .

Plate 4.
H. 8.7 in. D. (with handles) 13.4 in. Willett Coll., 1887.
It is not improbable that the motives of the stamped ornaments were borrowed from the "grey-beards" or "Bellarmine" jugs of Rhenish stoneware of the period. This would explain the masks and foreign coats of arms.

D 2. ANOTHER, tumbler-shaped, with four double-looped handles and metal mount on rim; ornamented with panels with oak-sprig and inscriptions I L and 1627; oval medallion stamped with a fleur-de-lys; knobs and twists of red and white clay on handles.

Plate 5.
H. 5.9 in. D. (with handles) 6.6 in. Franks Coll., 1887.
See Hodgkin, No. 18.

D 3. ANOTHER, similar; ornamented with dots, rosettes, and panels inscribed I L, M N, and 1638.

H. 5.2 in. D. (with handles) 6.4 in. Willett Coll., 1887.
See Church, *Some Minor Arts*, etc., fig. 2, p. 31.

D 4. ANOTHER, similar; ornamented with roses, an angel, a fleur-de-lys, initials G R, and date 1650 on medallions, with dotted patterns and shell-shaped bosses between.

H. 6 in. D. (with handles) 7 in. Franks Coll., 1887.

D 5. CANDLESTICK, with flat circular base, tall stem with slits in the lower part, and two trays, supported each by a set of four handles; ornamented with dots, twists of clay, and legend G.R. S.A.S 1651.

Plate 5.
H. 10.9 in. D. 6.1 in. Given by H. Willett, Esq., F.G.S., 1874.
See Church, *Some Minor Arts*, pl. ii.

D 6. PUZZLE TYG, with globular body and short neck; false bottom; three handles, with thumb-pieces pierced, only one of which communicates with the interior of the cup; ornamented with band of semi-circles on neck; dots, initials and date G R, B V, 1653 on body.

H. 3.2 in. D. (with handles) 4.7 in. Willett Coll., 1887.
See Hodgkin, No. 31.

D 7. PART OF A BRANCHED CANDLESTICK; hollow tapering stem, with four flanges connected by handles in sets of four, several missing; on the two upper sets of handles are candle-sockets made of fine white clay; ornamented with dots and inscription I W 1656.

H. 8.2 in. D. 5.9 in. Willett Coll., 1887.

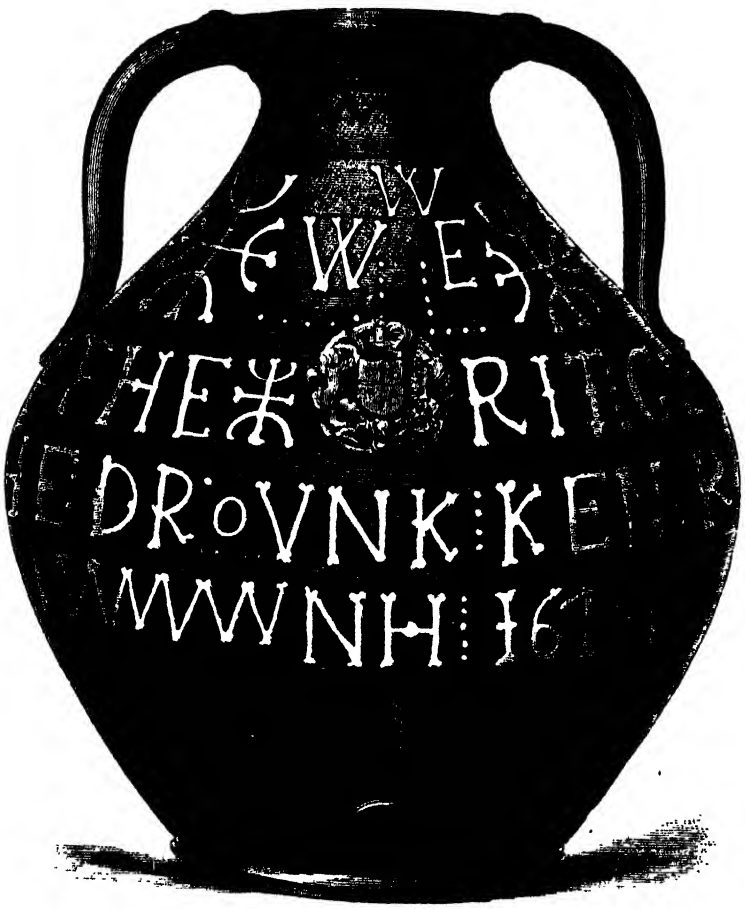


FIG. 89 (D 12).

D 8. TYG, similar in form to D 3; ornamented with two panels inscribed I W 1659, another with indistinct impression, a medallion stamped with a fleur-de-lys, rosettes, dots, etc.

H. 5.4 in. D. (with handles) 7.4 in. Willett Coll., 1887.

D 9. ANOTHER, similar, but with triple-looped handles; ornamented with medallions, most of which have scaled off, rosettes, dots, etc.; date 1663 and a fleur-de-lys are the only reliefs visible on the medallions.

H. 7.2 in. D. (with handles) 7 in. Willett Coll., 1887.

D 10. ANOTHER, similar to D 8; ornamented with rosettes, dots, zigzags, etc., and four panels with initials E S I, N H, and $\frac{B}{E\ M}$ with date 1663, below which are four smaller panels with indistinct reliefs.

H. 6.4 in. D. (with handles) 7.9 in. 1852.
See Hodgkin, No. 42.
The letters N H are given by Hodgkin (No. 34) as initials of one Nicholas Haddock.

D 11. PUZZLE JUG, with spout, hollow rim, and tube handle; globular body; perforated neck; on the rim are figures of animals, and astride the spout is the figure of a man; ornamented with a formal spray, dots, initials and date H I $\frac{H}{T\ I}$ 1669.

H. 6.6 in. D. (with handle and spout) 7.7 in. Given by J. Fremlyn Streatfeild, Esq., 1857.
See Hodgkin, No. 47.

D 12. CISTERN, with oviform body and two handles; ornamented with formal flowers, dots, etc., and inscriptions $\frac{W}{W\ E}$ THE RIT GENNRAL CORNAL OFER THE DROVNKKEN REGMENT. N H 1678; applied circular medallion with the royal arms, and on the lower part flutings and impressed herring-bone pattern; tap-hole below the arms.

Fig. 89.
H. 13.4 in. D. 11 in. Willett Coll., 1887.

D 13. TYG, similar in form to D 3; ornamented with dots, zigzags, formal plants, etc., and medallions with crown, fleur-de-lys, angel, rose, initials I E and date 1697.

H. 6.7 in. D. (with handles) 9.6 in. Willett Coll., 1887.

D 14. DISH, with flat narrow rim and deep slanting sides, red ware coated with white slip, through which are scratched various ornamental patterns; circles, semi-circles, ovals, hearts, etc., with toothed edges, and in the centre a sixfoil design in a circle, surrounded by inscription I E W E 1699 WROTHAM.

Fig. 90.
D. 21.6 in. Given by J. Fremlyn Streatfeild, Esq., 1856.
See Hodgkin, No. 85.

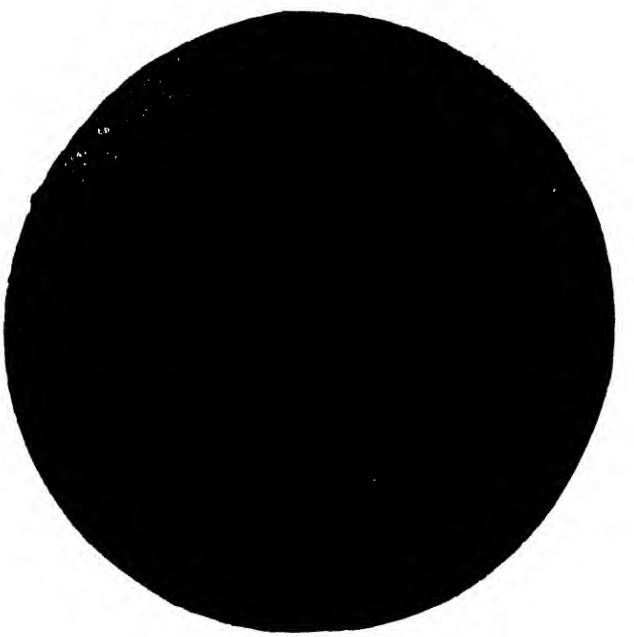


FIG. 90 (D 14).

D 15. MUG, with two handles set close together; globular body; ornamented with bands of dots, etc., initials and date I E 1699.

H. 3.7 in. D. (with handle) 4.7 in. Willett Coll., 1887.
See Hodgkin, No. 86.

D 16. TANKARD, cylindrical, with cover; two peg handles; ornamented with figures of angels, fleurs-de-lys, etc., on medallions, with radiated borders, bands of dots, initials and date I E 1704.

H. 9.6 in. D. (with handles) 7.2 in. Willett Coll., 1887.
See Hodgkin, No. 95.

D 17. PUZZLE TYG, similar to D 6; with initials and date I E 1707.

H. 3.7 in. D. (with handle) 5.4 in. Franks Coll., 1887.

D 18. CUP, with two handles, similar shape and ornament; inscribed 1710 WROTHAM $\begin{smallmatrix} \text{I E} \\ \text{B B} \\ \text{M} \end{smallmatrix}$

H. 7.1 in. D. (with handle) 9.4 in. Willett Coll., 1887.

D 19. ANOTHER, similar, with two double-looped handles; ornamented bands of dots and semi-circles, oval medallions with fleurs-de-lys, etc., and figures; initials and date I E $\begin{smallmatrix} \text{B} \\ \text{M E} \end{smallmatrix}$ 1717.

H. 6.9 in. D. (with handle) 9.3 in. Franks Coll., 1887.

D 20. TYG, barrel-shaped, with four handles of twisted red and white clays; cover lost; ornamented with human figures, animals, a fleur-de-lys, rosettes, etc.; indented band above base.

17th century. *Fig.* 91.
H. 6.4 in. D. (with handles) 8.5 in. Franks Coll. 1894.
Probably Wrotham ware.

FIG. 91 (D 20).

D 21-37 are examples of Metropolitan Slip ware, made of red clay, with ornament in white slip and a transparent yellowish lead glaze.

D 21. CUP, with straight sides, expanding towards the top; projecting lip and base-rim; inscribed FAST AND PRAY 1659.

Plate 10. Found in Bishopsgate, London, 1877.
H. 2.2 in. D. (with handle) 5.4 in. Franks Coll., 1887.
See Hodgkin, No. 39.

D 22. ANOTHER, ornamented with fleurs-de-lys; inscribed inside HONOR THE LORD.

Found in Moorgate, London, 1876.
H. 2.2 in. D. (with handle) 5.1 in. Franks Coll., 1896.

D 23. PART OF ANOTHER, ornamented with zigzags, a fleur-de-lys, and inscription FAST A[ND PRAY].

L. 2.8 in. D. (with handle) 4 in. Franks Coll., 1896.

D 24. JUG, with oviform body and slightly spreading mouth; bands of rough conventional ornament and inscription OBEAY THE KING.

Plate 10. Found in Bishopsgate Street, London, 1884.
See Hodgkin, No. 192. Franks Coll., 1887.

D 25. ANOTHER, with incised bands round the middle; ornamented with zigzags and inscription HELP LORD FOR GOOD AND GODLY MEN DO.

Found in London.
H. 6 in. D. (with handle) 6.6 in. Franks Coll., 1887.
See Hodgkin, No. 197.

D 26. ANOTHER, with conventional ornament and inscription WHEN THIS YOU SEE REMEMBER ME. OBEAY GODS WOURD.

Found in Farringdon Street, London.
H. 6.5 in. D. (with handle) 6.3 in. Franks Coll., 1887.

D 27. PART OF A MUG, ornamented with zigzags, etc., and inscription . . . . KING.

L. 5.1 in. Franks Coll., 1896.

D 28. JUG, oviform, with short cylindrical neck; handle wanting; ornamented with bands of strokes, wavy lines, and fleurs-de-lys; inscription FEAR THE LORD THE GOD.

Found in London.
H. 11.4 in. D. 7 in. 1899.

D 29. ANOTHER, imperfect; ornamented with the letters of the alphabet from A to Q, band of loop pattern and comb-like ornaments between fleurs-de-lys.

Found in London.
H. 8.4 in. D. 6.6 in. 1899.

D 30. ANOTHER, imperfect; ornamented with band of fleurs-de-lys and wavy lines, and inscription FEARE GOD EVER.

Found in Serle Street, Lincoln's Inn, London, 1880.
H. 5.9 in. D. 5.7 in. Franks Coll., 1891.

D 31. POT, with oviform body and flanged rim; ornamented with bands of zigzags, scrolls, etc., and inscription REMEMBER THY END TRULY.

D. 7.4 in. H. 5.9 in. Tylor Coll.

D 32. PART OF A VESSEL, with remains of inscription . . . . FEARE G[OD].

Found in Princes Street, London, 1838.
L. 4.9 in. Saul Coll., 1863.

D 33. PART OF A DISH; made of dark ware, with coating of fine red clay; ornamented with scrolls, stars, etc.

Fig. 92.
L. 5.1 in. Given by the Metropolitan Board of Works, 1864.

FIG. 92 (D 33).

D 34. ANOTHER.

L. 4.1 in. Given by the same, 1864.

D 35. DISH, with sloping rim and raised edge; ornamented with trellis design in centre, with fleurs-de-lys radiating from it; loop pattern on rim.

Found in Golden Lane, London, 1884.
D. 13.9 in. 1899.

D 36. PLATE, ornamented with a four-pointed star, with radiated edges; four scrolls on rim.

Found in Leadenhall Market, London, January, 1881.
D. 8.3 in. Franks Coll., 1896.

D 37. JUG, with oviform body; ornamented with bands of scrolls and herring-bone pattern.

Found in Ivy Lane, London, 1882.
H. 9.5 in. D. (with handle) 6.9 in. Franks Coll., 1887.

D 38-45 are examples of a slip ware which has been commonly assigned to the Cockpit Hill Factory, Derby. The outlines of the patterns, which have been impressed in a mould, are raised and form *cloisons* to contain the various coloured slips; the edges of these raised outlines are usually *milled* with some serrated instrument, and the edges of the rims are notched (*see* p. 97). They are of red ware, with transparent yellowish lead glaze.

D 38. DISH, with sides gradually curving towards the base; ornament in dark brown slip on white; a tree with two birds in the branches and a hand holding a third; panel in centre inscribed *one burd : in The : hand is Worth Two : in the Bush;* initials S M and date 1726.

Fig. 93.
D. 14.4 in. Willett Coll., 1887.
Perhaps the initials are those of Samuel Mier (*see* p. 97).

FIG. 93 (D 38).

D 39. ANOTHER, with ornament in dark brown and orange slips on white; a tree with three suns and two birds on the branches; across the stem a panel inscribed S M; border of trellis pattern in dark brown and orange; the brown slip is in each case dotted with white.

Fig. 94.

D. 17.1 in. Willett Coll., 1887.

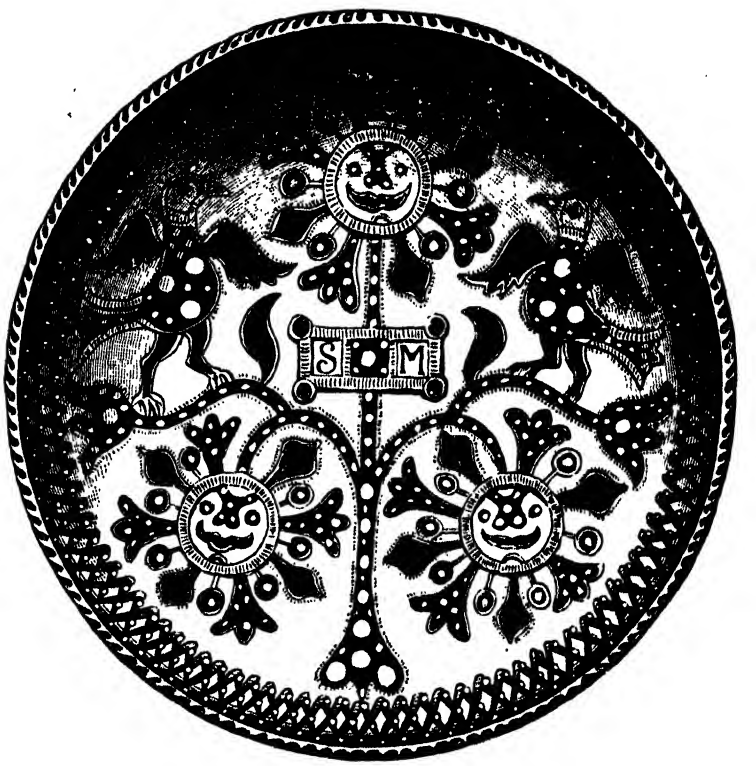


FIG. 94 (D 39).

D 40. ANOTHER, with ornament in dark brown and orange slips on white; figure of a man standing under a pair of compasses; floral designs and rectangular panels with vandyked edges, inscribed

Keep within Cumpas and you shall be sure
To avoid many Troubles which others indure
S M.

D. 14.3 in. Franks Coll.

D 41. ANOTHER, with ornament in black and red slips on white; a wyvern standing on a human body surrounded by fleurs-de-lys and lions passant; red and black festoons over impressed semi-circles on rim; initials R.S.

Fig. 95.

D. 13.5 in. Willett Coll., 1887.

The initials suggest the names Ralph Shaw or Richard Simpson, who both worked at Burslem at the beginning of the 18th century, though the style of the dish is similar to those assigned to Cockpit Hill.

FIG. 95 (D 41).

D 42. ANOTHER, with ornament in orange and brown slips on white; two roughly drawn hands, a lozenge, etc., in a circular panel, surrounded by fleurs-de-lys and lions passant; dark brown border.

D. 13.8 in. Willett Coll., 1887.

D 43. ANOTHER, with ornament in black slip on white; St. George and the dragon; shield of arms and panel inscribed *St. George Dragon*, and initials J B.

D. 16.2 in. Franks Coll., 1887.

D 44. ANOTHER, with ornament in dark brown and red slips on white; a female bust, surrounded by a band of rosettes; border of semi-circles.

D. 12.5 in. Franks Coll., 1887.

D 45. ANOTHER, with ornament in dark brown and red slips on white; a cock and a rose on stem.

D. 11 in. Willett Coll., 1887.

D 46. DISH, of coarse red ware, with scratched ornament, washed with white slip and coated with a yellowish lead glaze; rim edged with applied strips of crinkled clay; a fleur-de-lys, rude flowers, fishes, etc., enriched with impressed dots; two *triscelia*, perhaps meant for star-fish; inscription D A 1643.

Fig. 96.

D. 13.3 in. From the Lucas Coll.: Willett Coll., 1887.

Perhaps made at Tickenhall, Derbyshire.

FIG. 96 (D 46).

D 47. ANOTHER, of similar ware; ornamented with a sun, surrounded by fleurs-de-lys and scroll border; formal flowers, etc., on rim; on the back is scratched JOSEPH KING C W 1664; parts of the pattern are coloured green.

D. 15.6 in. 1852.

See Hodgkin, No. 44.

D 48. FRAGMENTS dug up on the site of the old potworks at Bolsover, Derbyshire, 1894. They are of buff ware, either (1) with a red slip or (2) with white, red, and brown slips combed together; transparent yellow glaze.

According to a note by Mr. E. O. Downman accompanying these fragments, the Bolsover pottery was pulled down in 1750.

D 49-122 were probably made in Staffordshire. Unless it is otherwise stated, they are made of red ware, with a transparent yellowish lead glaze.

D 49. DISH, with rim nearly flat; ornamented with design outlined in dark brown slip, dotted with white and filled in with orange red; the *Pelican in her Piety*, two rosettes, and a fleur-de-lys; on the rim a hatched border in red and brown, and the potter's name THOMAS TOFT.

About 1660. *Plate* 7.

D. 17 in. Franks Coll., 1888.

D 50. ANOTHER, with an eagle, a rosette, and two formal flowers; inscribed RALPH TOFT *1676*.

D. 18.2 in. Willett Coll., 1887.

D 51. ANOTHER, with a figure of a man brandishing a sword in each hand, a crowned bust, rosettes, and formal ornaments; inscribed RALPH TOFT, 1677.

D. 17.5 in. Willett Coll., 1887.

D 52. ANOTHER, with lady and gentleman standing side by side; formal flowers and initials W T; inscribed WILLIAM TALOR.

About 1670.
D. 17.7 in. Willett Coll., 1887.
Probably a marriage gift.

D 53. ANOTHER, with bust of William III. crowned, initials W R and two rosettes; semi-circles and flowers on sides; inscribed RALPH SIMPSON.

About 1700.
D. 16.8 in. Willett Coll., 1887.
See Hodgkin, No. 170.

D 54. ANOTHER, with ornament in orange-red on white; a tulip growing in a two-handled pot; formal floral pattern on sides; inscribed MARY PERKINS 1704.

D. 19 in. Willett Coll., 1887.

D 55. ANOTHER; ornament as in D 49; a lozenge enclosing four spikes of formal tulips; four open flowers spring from the lozenge; band of semi-circles on sides; inscribed IOHN WRIGHT.

D. 17.7 in. Willett Coll., 1887.

D 56. ANOTHER, with figure of a woman holding flowers in upraised hands; rim inscribed I M : M M *1729*.

D. 18.1 in. Given by Mrs. Stackhouse Acton, 1855.
Perhaps the initials of John and Mary Meir. *Cf.* D 65.

D 57. ANOTHER, with a double-eagle displayed, two rosettes, and a fleur-de-lys; inscribed MARGERE NASH.

D. 16.7 in. Willett Coll., 1887.
See Hodgkin, No. 191.

D 58. TYG, cylindrical, with two handles; light buff ware, with yellowish lead glaze; ornament in dark brown slip with white dots; panels with formal flowers and band inscribed E P R F W S T D A T G 1688.

H. 6 in. D. (with handles) 10.5 in. Willett Coll., 1887.
See Hodgkin, No. 64.

D 59. ANOTHER, similar, but with spout; inscribed

BRISK BE TO THE MED YOU DESIER
AS HER LOVE YOU MA REQUARE.

H. 5.2 in. D. (with handle) 8.7 in. Willett Coll., 1887.

D 60. MODEL OF A CRADLE on rockers; ornamented with white and brown slips; panels with striped borders, enclosing lozenges and conventional flower: dotted edges and date 1691.

Plate 7.
L. 7.6 in. Bateman Coll.: Franks Coll.

D 61. POSSET-POT, of light buff ware, with coating of dark brown slip on lower half; yellowish lead glaze; body slightly swelling; three handles (one wanting) and three crinkled strips of clay between them; small spout; ornament in dark brown slip with white dots on the upper half and in white on the lower; formal rosettes, tulips, etc., and band inscribed M. ROBART SHAW 1692.

H. 6.4 in. D. (with handles) 9.3 in. Franks Coll.
See Hodgkin, No. 68. It is very difficult to decide whether or not the surface of this piece has been treated with a preliminary wash of fine clay of the same colour as the body.

D 62. ANOTHER, of similar make, with two small handles and four crinkled strips of clay; ornament, formal flowers, diagonal stripes, etc., and inscription WILLIAM CHATERLY 1696.

H. 7.2 in. D. (with handles) 16.7 in. Willett Coll., 1887.

D 63. ANOTHER, similar, with formal tulips, zigzags, etc., and inscription ANN DRAPER THIS CUP I MADE FOR YOU AND SO NO MORE I W 1707.

Fig. 97.
H. 6.7 in. D. (with handles) 9.5 in. Willett Coll., 1887.
The initials probably represent John Wright. *Cf.* D 68. *See* Church, *Some Minor Arts*, etc., pl. i.

FIG. 97 (D 63).

D 64. ANOTHER, similar, with leaf pattern, roundles, zigzags, and cable pattern, and inscription IOSEPH GLASS S.V. H.G.

Made by Joseph Glass, of Hanley, about 1700.
H. 6.7 in. D. (with handle) 9.4 in. Staniforth Coll.: Franks Coll., 1889.

D 65. ANOTHER, of similar ware, with ornament in white slip on a ground of dark brown slip; formal tulips, zigzags, etc., and inscription GOD BLESS THE QUEEN AND PRENCE GORGE DRINK AND BE MERY AND MARY BB IOHN MEIR MADE THIS CUP 1708.

Plate 6.

H. 8.7 in. D. (with handle) 10.5 in. Franks Coll., 1891.

It is said that John Meir worked at Cockpit Hill, Derby, and this piece may be of Derby make (*see* p. 97). On the other hand, Wedgwood mentions a John Mare as working at Hanley at the beginning of the 18th century (*see* Meteyard, *Life of J. Wedgwood*, vol. i., p. 192).

D 66. ANOTHER, washed with brownish-black slip; ornamented with vertical strips of clay, wavy and serrated; inscription in white slip MARY SMITH HER CUP.

H. 6.9 in. D. (with handle) 8.8 in. Franks Coll.

D 67. ANOTHER, barrel-shaped, with cover; of buff ware, with yellowish lead glaze; two handles; ornament in dark brown and green with white dots; formal quatrefoils, ovals, semi-circles, scrolls, lozenges, etc., and inscription THE BEST IS NOT TOO (sc. *good for thee*).

H. 6 in. D. (with handles) 9.5 in. Willett Coll., 1887.

See Hodgkin, No. 189.

D 68. ANOTHER, with eight handles; body slightly swelling; sharp ridge round the neck; ornamented with notched strips of white clay applied; between the handles oblong compartments divided into four panels; inscription I W MAY THE 27 DAY 1706 A B C D E F G H I L K A K; scroll ornaments on the handles coated with white slip.

FIG. 98 (D 68).

Fig. 98.

H. 8 in. D. (with handles) 10 in. Willett Coll., 1887.

The glaze has a decidedly greenish tint.

See Hodgkin, p. 184, where it is figured among examples of (?) Fareham ware.

D 69. DISH, flat rim with raised edge; ornament in white slip, with touches of green; a bird on a branch with a flower in its beak, and date 1760; border of festoons and dots in the rim.

Said to be "Old Fareham ware."

D. 13.2 in. Willett Coll., 1887.

For the use of green in this kind of decoration, compare D 67. *See* Hodgkin, p. 185, where this piece is given among the examples of (?) Fareham ware.

D 70. ANOTHER, with black glaze; ornament in white slip, a cock, border of rude scrolls, floral ornaments, etc., and date 1794.

D. 15.9 in. Willett Coll., 1887.

D 71. "DUTCH OVEN," formed of a flat slab of red clay bent at a right angle about the middle; four small feet; handle at back; the top edge shaped; ornament in white slip, a conventional tulip, ribbons, plain edging, and date 1692.

Plate 7.
L. 9.1 in. H. 5.2 in. Willett Coll., 1887.
See Hodgkin, No. 701.

D 72. ANOTHER, semi-circular, with flange inside round the upper part and lower edge crimped; two small feet in front; ornamented with zigzags, semi-circles, etc.

Late 17th century.
H. 9.8 in. D. 5.6 in. Willett Coll., 1887.

D 73. "FUDDLING CUP": four cups conjoined; each has oviform body and short neck; they are connected on outside by interlacing handles and communicate with each other internally; ornamented with branches, dots, etc.

? 18th century.
H. 3.2 in. D. 6.3 in. Willett Coll., 1887.

D 74. PUZZLE JUG, of pale buff ware, with wash of orange slip; globular body; pierced neck, with hollow band and spout; tube handle, with concealed hole; formal floral ornament outlined in black slip with white dots, and filled in with white, zigzags, etc., and initials I B.

17th century.
H. 4.8 in. D. (with handle) 5.4 in. Willett Coll., 1887.
See Church, *Some Minor Arts*, etc., pl. i.

D 75. POSSET-CUP AND COVER; red ware, with surface coloured black; ornament in white slip; rosette and border on lid; fleurs-de-lys and quatrefoils in circles on body.

17th century. Found in London.
H. 7.4 in. D. (with handle) 7.9 in. 1899.

D 76. JUG, with globular body flattened round the middle; ornamented with bands of black slip and stamped rosettes of applied white clay.

17th century. Found in Clerkenwell, London, 1876.
H. 5.4 in. D. 4.6 in. 1899.

D 77. CRUET-STAND of quatrefoil shape, with four compartments and trefoil flanges where the rims join; buff ware, coated with white slip striped with black on the rim.

Late 17th century.
H. 2.2 in. D. 8.4 in. Willett Coll., 1887.
Cf. *Archæologia Cambrensis*, series 4, vol. iii., p. 334.

D 78. CANDLESTICK, of light buff ware, with dotted pattern of black slip on white; handle wanting; saucer with flanged rim.
17th century. From Martyrs' Old Buildings, King's College, Cambridge, 1870.
H. 1.8 in. D. 2.9 in. Willett Coll., 1887.

D 79. DISH, with four circular wells and hollow bar handle; buff ware, with rosettes and strokes of red slip on white.
17th century. Found in London.
L. (with handle) 9.3 in. B. 7.1 in. 1899.

D 80. JUG, partially coated with white slip; globular body; spreading neck and lip-spout.
17th century.
H. 3.2 in. D. (with handle) 3.2 in. Willett Coll., 1887.

FIG. 99 (D 82). FIG. 100 (D 83).

D 81. MUG, of similar ware, expanding above and below; inside is a toad in full relief in red clay with white slip eyes.
H. 4.4 in. D. (with handle) 4.8 in. Willett Coll., 1887.

D 82. HANGING CANDLE-STAND, coated with white slip, flat circular base pierced, with six sockets on the edge; from the centre springs an oviform structure with baluster top, with holes for a cord; it is hollow and pierced with four heart-shaped openings; four handles with spikes, three wanting; dotted patterns impressed.
? 17th century. *Fig.* 99.
H. 11.4 in. D. 12 in. Willett Coll., 1887.

D 83. PUZZLE JUG, of similar ware; globular body; cylindrical neck, pierced with hearts and circles; hollow rim, on which are two trays with crinkled edges and high stems, a false spout and a true spout in form of a bird with open beak; tube handle, round which are twisted two snakes with red slip eyes.
17th century. *Fig.* 100.
H. 9.5 in. D. (with handle) 7.6 in. Willett Coll., 1887.

D 83*a*. PIGEON CALL in form of a pigeon, on a conical stand with two handles; covered with dots and dashes in white slip; initials in front T N.

19th century.
H. 9.1 in. Given by R. L. Hobson, Esq., 1902.

D 84. POSSET-CUP, with two handles and two vertical strips of crinkled clay; globular body, ornamented with combed red, brown, and white slips; neck inscribed in dark brown slip dotted with white RALPH TURNOR 168, the date incomplete.

Plate 10.
H. 4.7 in. D. (with handles) 7.8 in. Willett Coll., 1887.
See Hodgkin, No. 57.

D 85. MUG, of buff ware; globular body; straight neck, with spreading rim; the greater part of the exterior coated with black slip; three bands of discs in white and date 1719.

Plate 10.
H. 3.8 in. D. (with handle) 4.7 in. Willett Coll., 1887.

D 86. CUP, with globular body, spreading mouth, and small handle; buff ware, with wash of red slip powdered with manganese, over which the yellowish lead glaze shows black; band of dots in white slip inside the rim.

? 17th century.
H. 2.3 in. D. (with handle) 4.2 in. Willett Coll., 1887.

D 87. ANOTHER, of buff ware, with combings of red slip on white; neck divided into panels and inscribed D S 1713 in red slip with white dots.
H. 4.5 in. D. (with handle) 4.7 in. Willett Coll., 1887.

D 88. ANOTHER, bowl-shaped, of similar ware; band of black slip discs round the neck and black combings on the body.
17th century. Found in Broad Street, London, 1867.
H. 3 in. D. (with handle) 5.7 in. 1899.

D 89. ANOTHER, similar.
Found in Petticoat Lane, London.
H. 2.9 in. D. (with handle) 5.3 in. 1899.

D 90. JUG, in form of an owl perched on a ring; head, which formed the cover, lost; cylindrical neck; yellow lead glaze; ornament in white slip, dots, scrolls, bars, etc.; on the breast is an applied heart-shaped medallion with trefoil termination; incised legend H.F. 668 3.

Date apparently 1668.
H. 10.4 in. D. 6.2 in. Willett Coll., 1887.

D 91. ANOTHER, with handle; buff ware, with yellow lead glaze; feathers indicated in white and black slips; flat circular base.

17th century.
H. 7.7 in. D. (with handle) 5.6 in. Willett Coll., 1887.

D 92. ANOTHER, complete with cover; black and white slip combed to represent feathers; yellow lead glaze.

Plate 5.
H. 8.6 in. D. (with handle) 6.3 in. Willett Coll., 1887.
See Church, *Some Minor Arts*, etc., pl. ii.

D 93. ANOTHER, without head; similar ware.

Dug up at Ipswich.
H. 7.8 in. D. (with handle) 5.7 in. Willett Coll., 1887.

D 94. JUG, of buff ware with lead glaze, which stops short of the base; oviform body; spreading mouth; combings of red slip on white.

? 17th century.
H. 7.5 in. D. (with handle) 6.5 in. Willett Coll., 1887.

D 95. MUG, bag-shaped, of buff ware; sparse purplish-black slip combings on white.

? 18th century.
H. 3.2 in. D. (with handle) 3.7 in. Willett Coll., 1887.

D 96. ANOTHER, with small handle; light buff ware, with black slip combings on white.

Found in Cannon Street, London.
H. 2.8 in. D. (with handle) 3.9 in. 1854.

D 97. ANOTHER, of buff ware; globular body; high neck, with small lip; alternate bands of combed and marbled ornament in purplish-brown slip on white.

17th century.
H. 4.6 in. D. (with handle) 4.7 in. Willett Coll., 1887.

D 98. CUP, of reddish buff ware; shallow bowl, with sides spreading slightly at rim; low foot; white and black slips combed together inside and out.

17th century. Found in Cannon Street.
H. 2.6 in. D. 5.3 in. 1854.

D 99. JUG, of thick buff ware, with rich purplish-brown streaky glaze; oviform body; straight narrow neck; inscribed in front in black slip $\overset{R}{EE}$ 1671.
H. 13 in. D. (with handle) 9.9 in. Willett Coll., 1887.

D 100. POSSET-POT, with spout; globular body; two handles, ornamented with twisted clay; cover in form of an arched crown; ornamented with rows of impressed rosettes and dots of white slip; legend in white slip on neck MARY PARVISH *her Pot* 1714.

Plate 6.
H. 10.3 in. D. (with handles) 10.4 in. Formerly in the Chichester Museum: Willett Coll., 1887.
See Hodgkin, No. 115.

D 101. JUG, with globular body; elaborately ornamented in white slip, by which the body is divided vertically into eight panels, each enriched with a lozengy diaper enclosing small lozenges and bows; all the slip is stamped with patterns of saltire crosses, stars, scratched and cogged lines; on neck legend IOHN WENTER and under the handle is date 1686.

Fig. 101.

H. 8.2 in. D. (with handle) 8.6 in. Given by H. Gough, Esq., 1899.

Another similar jug exists inscribed SAMUEL HUTCHESON 1678.

FIG. 101 (D 101).

D 102. POSSET-CUP, with greenish-yellow glaze; oviform body with expanding mouth; two handles close together; feathery ornament in white slip, and date 1755.

H. 7.3 in. D. (with handle) 9.4 in. Bought at Hythe. Church Coll.: Willett Coll., 1887.

D 103. FLASK OR COSTREL, of dark ware; flat sides; small neck; four pierced ears; ornamented in white slip with triangular latticed design, wavy lines, and date 1781.

H. 9.7 in. D. (with ears) 6.7 in. Willett Coll., 1887.

D 104. LANTERN, with streaky glaze; barrel-shaped body; domed top with eight apertures, besides small perforations; rectangular opening in front with horn covering; bands of white slip dots and rough incised foliations.

Early 18th century. *Fig.* 102.

H. 7.1 in. D. (with handle) 5.9 in. Octavius Morgan Coll.: Franks Coll., 1888.

FIG. 102 (D 104).

D 105. MUG, with two handles; sides expanding above and below; band of white slip on rim and on upper part of the handles; in front are incised initials and date H N 1786.

H. 5.1 in. D. (with handles) 6.7 in. Willett Coll., 1887.

D 106. SMALL OBJECT, possibly a whistle, in form of an owl; buff ware, with yellow glaze; small hole on top and another in a broken (?) spout at back; features coated with red slip; breast incised to imitate feathers.

? 17th century.

H. 2.4 in. Roach Smith Coll. (No. 1581), 1856.

D 107. DISH, with rudely scrawled ornament in white slip.

Found in London.
D. 10.5 in. 1899.

D 108. STAND for a smoothing-iron; resting on a deep foot-rim, which has been cut away at the wider end; flanged edges; ornament stamped and filled with white slip, an eight-rayed star in a circle with radiated circumference, four small rosettes, and a rough spray.

Found at Wittenham, Berks.
H. 1.9 in. L. 6.5 in. Willett Coll., 1887.
Note affixed :—"? Fieldtown pottery. Fieldtown near Witney in Wynchurch Forest." There is no available information about this pottery. The present piece is very similar to Rye ware (*see* p. 282), and probably dates from the early part of the 19th century.

D 109. BARBER'S BOWL, with straight sides and two loop handles; soap dish inside; ornamented with crescents, zigzags, initials and date I H 1809 in white slip.

H. 2.6 in. D. (with handles) 5.9 in. Willett Coll., 1887.

D 110. BOTTLE, cylindrical, with funnel-shaped neck; buff ware, coated with black slip inscribed in white with initials and date *R B* 1779.

H. 7.5 in. D. 4.8 in. Given by C. H. Read, Esq., F.S.A., 1898.
Made for Richard Bailey (from whose granddaughter it was acquired) at the Silkstone Pottery, Yorkshire.

D 111-122 are examples of Graffiato ware from various parts of the country. Unless it is otherwise stated, it should be understood that the pieces are made of red ware, with a coating of white slip through which the ornament is scratched, and have a transparent yellowish lead glaze.

D 111. MEMORIAL TABLET, triangular, with the edges of two sides moulded with scroll pattern; ornamented with a bird, formal flower and border, initials and date E E 1695; rectangular label projecting from the base, inscribed

When this V C
Remember me.

Fig. 103.
L. 7.8 in. B. 7.7 in. Given by Major-General A. Meyrick, 1878.
See Church, p. 28.

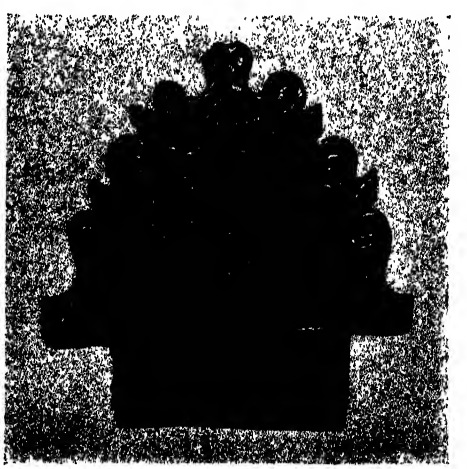


FIG. 103 (D 111).

D 112. PUZZLE JUG, with oviform body; short perforated neck, hollow rim with spout, and tube handle; ornamented with growing plants in pots, rosettes, bird, etc., and inscription *Dont get Drunk* J. LANGMEAD J.G. Mkr Oct. 1669.

H. 7.6 in. D. (with handle) 5.4 in. Willett Coll., 1887.
Mottled surface with glaze scaled off in several places.

D 113. MUG, cylindrical; light buff ware, coated with red slip with ornament scratched through; oblong panel, with hatching and foliated scrolls.

Early 18th century. Found in London about 1875.
H. 5.1 in. D. (with handle) 4.4 in. Franks Coll., 1896.

D 114. ANOTHER, of similar ware; globular body, with spreading mouth; imperfect; ornamented with a rude drawing of a dappled stag.

Early 18th century. Found in London.
H. 4.4 in. D. 3.4 in. 1899.

D 115. HARVEST JUG, with globular body and small neck; ornamented with chevron pattern and fruit in yellow and brown on neck; on body is legend

Lo i unto your house am sent as a token from a frind
When your harvest folks are dry then I will them attend. 1708;

and below that a mass of ornament, flowers, fruit, birds, lion and unicorn, etc., and a youth and maid with heart between them, inscribed 1708 *It is cupids dart wounded my heart.*

Plate 8.
H. 13.1 in. D. 11.5 in. Willett Coll., 1887.
See Hodgkin, No. 212.

D 116. NEST OF THREE CUPS, each with globular body, conjoined, communicating with each other inside and connected outside by interlaced handles; light buff ware, with coating of white slip; inscribed S M E M *No. the* 22 1736.

H. 2.7 in. D. (with handle) 4.7 in. Willett Coll., 1887.
See Church, *Some Minor Arts*, etc., p. 32, fig. 3.

D 117. ANOTHER, similar, but with six cups; ornamented with conventional branches, rosettes, and inscription

my frend is He That Love me will
But Ho He is I cannot tall. I M 1770.

FIG. 104 (D 117).

Fig. 104.
H. 3.2 in. L. 7.2 in. Willett Coll., 1887.

D 118. ANOTHER, ornamented with a band of S-shaped scrolls, etc., and inscription *the geft is small butt good will is all.* 1790. *fill me ful of Sidar Drink of me h y... rs sp im maher.*

H. 2.7 in. L. 8.3 in. Willett Coll., 1887.

D 119. PUZZLE JUG, with hollow rim, spout, and tube handle; oviform body; perforated neck; ornamented with sunflowers and inscribed

fill me full of Licker that is Seet for
for it is Good when friends do met
1790 *T M* 1790

H. 7.5 in. D. (with handle) 6.3 in. Given by William Edkins, Esq., 1890.

Note by Mr. Edkins attached :—"Slip ware puzzle jug ..... presented to me 7th August 1890 by Edward Cunnington, Esqr., of Evershot, Dorset, who informed me *where* it was made (at Donyat near Ilminster, Somerset) as he has known the pottery for *many* years past."

D 120. SUGAR JAR, with two horizontal loop-handles; oviform body: ornamented with a wavy chevron band, zigzags, spirals, etc., and inscription *Molley Saveall* 1791.

I am But Small for Suger's Dear
of it Be Sure that you take Care.

Probably made at Donyat, Somerset.

H. 6.5 in. D. (with handles) 6.5 in. Willett Coll., 1887.

The lid does not belong to the jar; it is of pale buff ware, with white slip coating and black dots.

D 121. PUZZLE JUG, with hollow band on neck and tube handle; four spouts, three on the band and one on the handle; neck perforated; oviform body; ornamented with birds, sprigs, and inscription *September the 4th in the year of our* 1822 *. Dated . this was made at pencoyd in the parish of coychurch, Near Bridgend county of Glamorganshire.*

H. 7.7 in. D. (with handle) 6 in. Willett Coll., 1887.

D 122. JUG, with globular body; handle with scroll at end; ornamented with floral designs, bird, and panel inscribed

Come fill me full with Liqour Sweet.
For that is good when Friends do meet.
But pray take care dont let me fall.
Lest you Lost your Liqour Jugg and all.
James Daves.

H. 8.2 in. D. (with handle) 8 in. Willett Coll., 1887.

ENGLISH DELFT WARE

THE characteristic feature of this class of earthenware from a technical point of view is an opaque white tin-enamel, which conceals the buff body and forms a good ground for the display of coloured decoration. It was first made at Delft in Holland about the year 1600, and had its origin in the attempt of the Dutch potters to imitate the oriental porcelain imported by their East India Company, a task in which, with the blue and white variety at any rate, they achieved considerable success.

There is good reason to believe that the art of making delft had found its way into England as early as 1630; in fact, dated specimens which seem to be of English make go back as far as 1631. It is, however, probable that the first master potters in this country were Dutchmen, and it is not unlikely that they used imported materials at the outset. But suitable clay was soon discovered in England, and we learn[1] that in 1693 it had for some time actually been exported to Holland by a man named Warner, who at the same time supplied five London potters with his material, and indeed had done so in some cases for twenty-five years. Lambeth seems to have been the first centre of the industry, and the earliest pieces are assumed to belong to that district, though there is no documentary evidence prior to the patent which shows that in 1671 John Ariens van Hamme settled in Lambeth for the purpose of making "tiles & porcelain after the way practised in Holland." It is said that eventually there were as many as twenty factories in Lambeth. There is evidence of kilns at Southwark and Bermondsey (E 98-100), and factories are known to have existed at Vauxhall and Mortlake, though their productions, with few and unimportant exceptions, have not yet been identified. There is no doubt that the industry spread throughout all parts of the country, the best known provincial centres being Bristol and Liverpool.

Dutch Delft ware was made by the following method, which seems to have been substantially the same as that adopted by English manufacturers:—The ware after being formed of carefully levigated clay was baked into a "biscuit" state; it was then dipped into a tub of finely ground tin-enamel held in suspension in water; when left to dry, the moisture evaporated or was absorbed by the porous biscuit, and a coating of white powder was left on the surface; the piece was then painted and finally coated with a thin covering of a transparent glaze rich in lead oxide; it was then fired for the second and last time.[2]

[1] *See* account of the Warner case, Cat. M.P.G., Appendix B.

[2] For further details of the manufacture of Dutch delft *see* H. Havard, *Histoire de la Faïence de Delft*, vol. i. The above description of the painting applies only to the decoration *au grand feu*, in which those colours only could be used which would stand the full heat of the furnace. In the first half of the 18th century the practice of painting the finished ware with enamel colours, which were subsequently fired in the lower temperature of the *muffle kiln (au petit feu)*, became general on the Continent. It does not, however, seem to have been employed to any extent in England.

The general points of distinction between English and Dutch delft may be shortly summed up thus :—

BODY.—The Dutch is softer and more friable, and contains enough carbonate of lime to make it effervesce under the application of nitric acid ; this is not the case with the harder English body.

ENAMEL.—The softer Dutch body was more absorbent and retained a greater quantity of the enamel, which is consequently thicker, whiter, and more lustrous ; the English enamel is thinner, with the result that the paste showing through gives it a rosy tone.

TECHNIQUE.—The Dutch ware is thinner and better potted ; the surface is smoother, and the enamel is harder and of better texture, and does not craze as it does in most English delft, where there is less affinity between body and glaze.

DECORATION.—The Dutch blue is firmer and of better tone, and the style of painting is superior, the English decoration being usually a spiritless imitation of the foreign designs.

The colours used on English delft are, besides the ever present blue, manganese, purple, and yellow ; of rarer occurrence are black, green, puce, and a red, which often assumed a brownish tone in the firing. The ware ordinarily takes the form of useful objects, such as plates, dishes, trays, bowls, mugs, wine bottles, pharmacy jars, etc., more rarely of ornamental pieces, puzzle jugs, figures, and flower vases of various forms.

Delft survived the competition of Staffordshire "salt glaze," but, like it, gave way before the superior qualities of the perfected cream ware of the last decades of the eighteenth century ; not, however, until it had enjoyed such a vogue that its name came to be freely used as a generic term for all kinds of earthenware.

It may be noted here that in the inscriptions on delft, in common with other English wares, a triangular arrangement of three initials frequently occurs : these generally stand for one Christian name of husband and wife and their surname, *e.g.*, $\begin{smallmatrix} & E & \\ M & & B \end{smallmatrix}$ (on E 19) stands for Michael and Betty Edkins ; the surname initial is on the upper line.

LAMBETH

To Lambeth has been assigned a large proportion of the extant pieces made in these islands, and the characteristics of the ware are practically those given above. The enamel often has a marked rosy tone, the blue is usually pale and of a greyish cast, and the lettering on inscribed pieces is of a peculiar and ornate style. Nearly all the known wine bottles have been ascribed to Lambeth. Dated examples range from 1631 to 1753.

BRISTOL

As it is still an open question whether any delft was made at Bristol before the eighteenth century, E 141 has been set down as doubtful. It is true that the factory belonging to the Frank family can be traced back to the seventeenth century,

but whether delft was the staple production of the works at that time, as it certainly was later on, is a point on which we have no evidence. All that we know is that "Thomas Frank, gallipot maker," was married in 1697, and that the same name and that of Richard Frank[1] appear in the poll books of the elections in 1734 and 1739 as the names of potters voting in the parish of "St. Mary Redcliff," from which it is inferred that the pottery was in that locality. Richard Frank afterwards took his son Thomas into partnership, and in 1777 he moved his works from Redcliffe Back to Water Lane; in 1784, the year before his death, he sold them to Joseph Ring, who began making cream ware there.

Among the painters who worked for Richard Frank were Michael Edkins, who retired about 1760, John Hope, Thomas Patience, and Bowen, who flourished about 1761. Owen has shown that a number of pieces can be traced with strong probability to this factory.

Another maker of Bristol delft was Joseph Flower. A service dated 1742 to 1750 is known to have been made at his works, which in 1755 were on the Quay, and in 1777 were removed to 5, Corn Street. According to Owen, Flower's ware is "thinner and neater in make than most Bristol Delft: the glaze is good and the colour clear and brilliant in tone, indeed in no respect inferior to Dutch."

Bristol delft has often a greenish-blue tint in the enamel; it is usually better made and thinner than the Lambeth ware, and the glaze is brighter and not so subject to crazing; the blue is darker and brighter; the decoration is usually in oriental style; ornament in pure white over the tin-enamel, *bianco sopra bianco*, is considered a distinctive feature where it occurs; a sprinkled manganese-purple ground with panels reserved for decoration is not uncommon. Wall tiles were made at Bristol as well as the usual plates, cups, bowls, etc.

Two printed pieces in this collection are reputed to be of this ware, but in any case the printing was almost certainly executed at Liverpool. The process seems to have been first introduced into Bristol at the Water Lane works in 1797, after the delft industry had died out.

LIVERPOOL

As in the case of Bristol, it is doubtful whether delft was made at Liverpool before the eighteenth century. A mug bearing the name John Williamson and date 1645 has been thought to be of Liverpool make,[2] but there is no positive evidence of the fact, and the next dated specimen known belongs to the year 1702. Early in the eighteenth century delft was the principal article of trade in the town, and "every merchant of note was concerned in it." For a detailed account of the numerous factories by C. T. Gatty, the reader is referred to *Transactions of the Historic Society of Lancashire and Cheshire*, vol. xxxiii., p. 123, and also to J. Mayer, *History of the*

[1] Thomas Frank was father of Richard Frank, according to H. Owen, *Two Centuries of Ceramic Art in Bristol*, p. 329. I am indebted to this work for practically all the information about Bristol pottery in this Catalogue.

[2] *See* Gatty, *op. cit.*, below.

Art of Pottery in Liverpool, reprinted from vol. vii. of the same publication. It is sufficient here to mention as the best known potters,

Alderman Shaw,[1] to whom is attributed a plaque with a "West Prospect of Great Crosby 1716."

Seth Pennington, fl. 1760, who made fine punch bowls and possessed for some time the secret of a choice blue.

Zachariah Barnes, b. 1743, d. 1820; his speciality was wall tiles, which were usually printed by Sadler & Green.

Liverpool ware is said to have as a rule a bluish tone. Although a quantity of it must be in existence, it is not easy to identify, and much of it has probably been assigned to Lambeth and Bristol. A list of well-accredited examples in the Liverpool Free Public Museums is given by Gatty.

STAFFORDSHIRE

It has been the custom to attribute to Staffordshire workmanship certain large dishes of coarse make and decoration with rudely painted scriptural subjects or portraits of royalties and celebrities, the adjuncts usually dabbed on with a rag or sponge and the rims edged with blue stripes. The backs of these dishes are coated with a yellowish lead glaze, which covers sometimes the raw body, sometimes a wash of tin-enamel, which is always very uneven and pitted on this part.[2] The dates of these pieces range from the Commonwealth to Queen Anne. Shaw (p. 127), writing in 1829, clearly describes one of them, which he attributes on traditional authority to Thomas Heath, of Lane Delph, about the year 1710. Unfortunately little reliance can be placed on any statement of this gossiping writer, and Solon's dictum that Thomas Heath introduced delft into Staffordshire must be accepted with reserve, as it is apparently based on Shaw's note. Other writers have argued that they were made at Lambeth, but the evidence in no case has been more than conjectural, and their origin still remains a matter of doubt.

It has been pointed out that the striped edges of these dishes may have some relationship to the nicked or crinkled rims of the so-called Cockpit Hill slip ware (*see* p. 97). In Mr. Boynton's collection, at Bridlington, there is a large dish with the yellow back and sponge painting of the delft chargers, but with the notched rim of the slip ware. This seems to furnish a connecting link between the two wares. On the other hand, a small cup in the possession of Mr. J. Swaine, at Pensford, while showing in body and glaze all the characteristics of Lambeth ware, is painted with a portrait of Charles II. under a colonnade in a style so similar to that seen on E 149 (*Plate* 12), that it is hard to resist the conclusion that they are both from the same hand. At present the most reasonable theory seems to be that the dishes in

[1] Thomas Fazackerly (fl. 1750) was a workman at Shaw's. Several pieces with initials T.F., etc., decorated with a peculiar polychrome painting, are attributed to him.

[2] It is noteworthy that in all delft dishes the back is more or less uneven and pitted, while the painted surface may be quite smooth. Solon explains that the smooth surface is formed on a mould and the back roughly finished by hand only.

question were first made at Lambeth and afterwards imitated in Staffordshire or at Derby, or both.

WINCANTON (Somersetshire)

A small delft ware factory[1] existed here, as has been recently proved by the discovery of wasters on a site formerly occupied by Nathaniel Ireson, who is traditionally supposed to have started the works about 1730. E 182 is a drug pot procured in the neighbourhood and said to be Ireson's ware; it shows signs of immature workmanship, and was probably an early piece. There are in existence two[2] well-made plates with the name WINCANTO on the back and the date 1737, and another reputed specimen bears the name Nathaniel Ireson and is dated 1748.

Ireson is said to have let his works to two brothers Lindsay, who, however, only carried them on for a short time.

Lambeth Delft Ware

E 1-81 have been classified as of Lambeth manufacture. This attribution must be accepted with reserve in view of the very limited information available on the history of the ware in this country.

E 84-97 were found in London, and are thus more likely to be of Lambeth make.

E 98-100 were made at Southwark.

E 101-108 are of uncertain origin.

E 1. FLOWER HOLDER, in shape of a book, decorated in blue with fleurs-de-lys and other ornaments; on each cover is a heart-shaped panel with beaded border, containing the initials D P and date 1658; edged with yellow over blue lines.

Plate 11.

H. 4.3 in. Willett Coll., 1887.

E 2. TRIPLE FLOWER VASE, or "fuddling cup"; three cups, with globular bodies conjoined and communicating inside; handles intertwined; undecorated.

H. 3 in. D. 4.7 in. Willett Coll., 1887.

E 3. FLOWER VASE, with contracted neck and spreading foot; two swelling bands on the neck and one on body; two sockets on shoulders and one handle with volute at end; another handle missing; undecorated.

17th century.

H. 5.5 in. Roach Smith Coll. (No. 1587), 1856.

E 4. ANOTHER, of similar form, with three spouts and handles; unglazed.

H. 7.5 in. Roach Smith Coll. (No. 1586), 1856.

[1] This notice is based on information given by Mr. G. Sweetman, of Wincanton, who also procured the specimens shown in the collection.

[2] One is in the Edinburgh Museum of Science and Art.

E 5. SALT ; the bowl a broad dish with wavy edge and three projections curled like fern shoots ; the foot plain and of equal diameter ; very thin neck.

17th century.
H. 5.3 in. D. 6.1 in. Franks Coll.
Note attached, "formerly used by the City Companies." The projections, which are found equally on the silver salts of the time, are believed to be for the purpose of keeping the napkin off the salt itself.

E 6. ANOTHER, similar, with flat rim and projections imperfect.

Found in building the new schools at Oxford.
D. 3.7 in. H. 2.5 in. Franks Coll., 1877.

E 7. ANOTHER, imperfect ; one projection only remaining.

Found in the Savoy.
D. 5.1 in. H. 2.8 in.
The glaze has decomposed and become black during burial.

E 8. ANOTHER, complete ; heavy blue ground with white spots.

Plate 11.
D. 5.7 in. H. 4.8 in. From the O. Morgan Coll. : Franks Coll., 1888.
In the style of Nevers ware. This form of decoration in white on a blue ground was in vogue at Nevers from about 1630 to 1760, and was known as the "Persian style."

E 9. ANOTHER, oblong, painted in blue and yellow in imitation of majolica ; four moulded feet, with acanthus leaves ; cherubs on the sides, and arms of the City of London at the ends.

H. 3.8 in. L. 5 in. Diamond Coll. : Franks Coll.

E 10. POSSET POT, straight-sided, with two handles and a spout ; inscribed in blue with initials and date $\frac{B}{E\,D}$ 1657 twice over.

H. 5.1 in. D. (with handles) 9.5 in. Willett Coll., 1887.
See Hodgkin, No. 295.

E 11. MUG, in form of a cat seated ; sponge-marbled and painted in blue and yellow ; initials and date $\frac{B}{R\,E}$ 1674 in a circle on breast and repeated under base.

Plate 11.
H. 6.5 in. Willett Coll., 1887.
See Hodgkin, No. 337.

E 12. MUG, cylindrical, moulded in relief in front with face and bust.

H. 6.1 in. Franks Coll.

E 13. PUZZLE CUP ; bowl with pierced rim ; baluster stem, with openwork supports ; moulded foot ; elaborate syphon in the centre ; painted in blue, with arms of the Drapers' Company, and inscribed I W 1674.

Plate 12.
H. 9.5 in. Franks Coll., 1887.
See Hodgkin, No. 341.

E 14. GOBLET; straight-sided cup with baluster stem, decorated in blue and yellow with device of the bird and bantling, and inscription WILLIAM LAMBOTH 1650.

H. 4.4 in. Willett Coll., 1887.
See Hodgkin, No. 275.

E 15. WINE BOTTLE, with globular body and narrow foot; painted in blue, with initials and date $\frac{B}{I\ F}$ 1639 surrounded by flourishes.

Plate 11.
H. 5.1 in. Franks Coll., 1896.

E 16. ANOTHER, inscribed in blue W. YORKE 1640.

H. 6.3 in. Franks Coll., 1887.

E 17. ANOTHER, inscribed in blue E. C. 1640 on an ornamental heart-shaped panel.

H. 6.1 in. Franks Coll., 1896.

E 18. ANOTHER, painted in blue and yellow, with cartouche of grotesque figures enclosing initials $\frac{S}{R\ E}$; above this is legend RENISH WINE, and below the date 1641.

H. 5.9 in. Franks Coll.
See Hodgkin, No. 235.

E 19. ANOTHER, inscribed in blue CLARET 1645.

H. 8.1 in. Franks Coll., 1887.

E 20. ANOTHER, painted in blue, with arms of Allen, crest, and mantling; inscribed W^{M} ALLEN 1647 SACK.

H. 5.9 in. Franks Coll.

E 21. ANOTHER, inscribed in blue SACK 1648.

H. 5 in. Franks Coll., 1887.

E 22. ANOTHER, for white wine; inscribed in blue WHIT 1649.

H. 6.1 in. Franks Coll., 1887.

E 23. ANOTHER, painted in blue, with arms of the Pewterers' Company and inscription IOHN SMITH AND MARGERI 1650.

H. 7.1 in. Edkins Coll., 1891.
See Hodgkin, No. 271.

E 24. ANOTHER, inscribed in blue $\frac{K}{W\ E}$ SACK 1652.
H. 7.5 in. Willett Coll., 1887.

E 25. ANOTHER, inscribed in blue $\frac{\textit{Whi}\ \text{WINE}}{1856}$
H. 4.5 in. Willett Coll., 1887.

E 26. ANOTHER, inscribed in blue SACK 1656.

H. 5.6 in. Willett Coll., 1887.

E 27. ANOTHER, inscribed in blue M P SACK 1657.

H. 5.5 in. Soden Smith Coll.: Franks Coll., 1891.

E 28. ANOTHER, painted in blue and yellow, with arms of Hunlock, helmet, crest, and mantling; inscribed below the handle W 1672.

H. 6.5 in. Franks Coll., 1888.
See Hodgkin, No. 332.

E 29. ANOTHER, painted in blue, with a crown and initials C R^2, and above them the word SACK.

H. 8.5 in. O. Morgan Coll.: Franks Coll., 1888.
Modern silver mounts. *See* Hodgkin, No. 411.

E 30. ANOTHER, painted in blue, with cartouche bordered with fanciful ornament and inscribed MARY BISH.

H. 7.5 in. Willett Coll., 1887.

E 31. ANOTHER, sprinkled with purplish-black (manganese).

H. 6 in. Franks Coll., 1887.

E 32. ANOTHER, undecorated.

H. 4.9 in. Willett Coll., 1887.

E 33. BIN-LABEL, inscribed in blue CYDER.

L. 5.3 in. Franks Coll.

E 34. ANOTHER, inscribed in blue SACK.

L. 5.1 in. From the Strawberry Hill Coll.: Franks Coll., 1875.

E 35. JUG, globular, with sprinkled manganese purple ground and two reserved bands with blue edges, inscribed RICHARD BIRCHET 1641 DRINKE TO THY FREND BUT REMEMBER THY ENDE 1641.

H. 11.1 in. Franks Coll., 1892.
Mounted in silver in the year 1860; lid set with a guinea of Charles II.

E 36. JUG, with globular body and high straight neck; ground sprinkled black with touches of blue; silver mount.

17th century.
H. 6.6 in. Franks Coll., 1887.

E 37. MUG, with oviform body; painted in blue, with inscription IOHN LEMAN 1634 on a plain band with grotesque ends and formal borders.

H. 5.2 in. Willett Coll., 1887.

E 38. MUG, with globular body; roughly painted in blue and yellow, with arms and crest of the Drapers' Company, supported by nude male and female figures; floral ornament and inscription $\frac{A}{I\,M}$ 1655.

H. 4.4 in. D. 4.2 in. Given by R. W. Raper, Esq., B.C.L., 1895.
Metal mount on rim.

E 39. ANOTHER, painted in blue, with arms of the Leathersellers' Company; on each side a ship and a tree; inscribed BEE MERRY AND WISE 1660 $\frac{D}{I\,I}$

H. 4.2 in. D. 4.5 in. Staniforth Coll.: Franks Coll., 1889.
See Hodgkin, No. 306.

E 40. ANOTHER, cylindrical, painted in blue, with a travestied shield of arms; crest, a shoe; flowers, birds, conventional border, and inscription $\frac{H}{R\,M}$ 1728.

H. 7 in. D. (with handle) 8 in. Franks Coll., 1887.
See Hodgkin, No. 391.

E 41. ANOTHER, bag-shaped, painted in blue, with legend on a ribbon reserved on a ground of sprinkled manganese-purple, DRINK AND WELCOME SUR.

Plate 11.
H. 3.1 in. D. 3.5 in. Willett Coll., 1887.
See Hodgkin, No. 417.

E 42. CAUDLE CUP, boat-shaped, painted in blue, with flowers and dots, and inscribed in manganese-purple with the word *Boy*.

L. 4.5 in. Willett Coll., 1887.
See Hodgkin, No. 420.

E 43. BARBER'S BOWL, painted in dark blue, with implements in the centre and inscription on rim SIR YOURE QUARTER IS UP.

Early 18th century. *Plate* 11.
D. 10.7 in. Willett Coll., 1887.

E 44. TRAY, circular, with sides moulded in leaf pattern; painted in blue and yellow, with arms of Packer with crest and mantling; inscription $\frac{P}{A\,M}$ 1653.

D. 11.1 in. H. 3.1 in. Edkins Coll., 1891.

E 45. ANOTHER, oval, with scalloped sides and two handles; painted in blue, with ornamental cartouche and inscription S H 1666.

L. (with handles) 7.8 in. Franks Coll., 1887.
See Hodgkin, No. 322.

E 46. ANOTHER, hexagonal, with two handles (one wanting); resting on six small knobs; openwork sides imitating basket work; inscription in blue between four formal flowers $\frac{M\ T}{1679}$

D. 13.1 in. H. 3.5 in. Franks Coll., 1887.

E 47. ANOTHER, octagonal, with low sides; eight small feet; painted in blue, with reclining female figure, probably representing Summer, surrounded by cupids, vases and baskets of flowers, and detached sprays; Chinese border; inscribed on back $\frac{S}{R\ R}$ 1729.

L. 16.8 in. Franks Coll., 1887.
See Hodgkin, No. 392.

E 48. DISH, oval, with moulded ornament; painted in blue and yellow; in the centre La Fécondité; on the rim four oval wells painted with Seasons, and four circular wells with initials $\frac{C}{I\ E}$, arms of the City of London, date 1659, and arms of the Pewterers' Company; between these are masks and baskets of flowers; running floral designs on sides.

FIG. 105 (E 48).

Fig. 105.
L. 18.4 in. Bernal Coll., 1855.
See Hodgkin, No. 303. From a dish by Bernard Palissy. *See* Delange, *L'Œuvre de Bernard Palissy*, pl. 50.

E 49. DISH, with broad rim; painted in colours; in centre Jacob's dream and legend GENESIS THE 28; on rim four oval panels with Seasons, on one C H 1660; the spaces are filled with grotesques.

Plate 12.
D. 16.4 in. 1855.

E 50. ANOTHER, painted in colours; Adam and Eve in the garden and legend ADAM EVE; border of fruit.

Fig. 106.
D. 16.8 in. Willett Coll., 1887.

E 51. ANOTHER, with moulded leaf border; painted in blue and yellow; in centre, the arms of the Pewterers' Company and inscription $\frac{S}{I\ I}$ 1655, surrounded by a moulded eight-leaved design.

Plate 12.
D. 16.6 in. O. Morgan Coll.: Franks Coll., 1888.
See Hodgkin, No. 287.

E 52. PLATE, octagonal, painted in blue, with a cartouche of arabesques, inscribed *What is a mery man.*

About 1680.
D. 8.2 in. Franks Coll., 1887.
The first of a set of six plates. *See* E 55-60.

FIG. 106 (E 50).

E 53. ANOTHER, inscribed

6
al meryment goos doune.

About 1680.
D. 8.2 in. Franks Coll., 1887.
The last of a set.

E 54. ANOTHER, circular, painted in blue, with wreath enclosing inscription

(2)
Let him Doe what he Cann 1734.

D. 8.9 in. Franks Coll., 1887.
See Hodgkin, No. 394.

E 55. ANOTHER, inscribed

(1)

What is a merry Man (1736).

D. 8.5 in. Franks Coll., 1888.
See Hodgkin, No. 395.

E 56-60. FIVE OTHERS OF A SET, with rhyming verse, one line on each, besides the number and date 1742.

(2) *Let him do What he Can.*
(3) *To Entertain his Guests.*
(4) *With wine & Merry Jests.*
(5) *But if his Wife do frown.*
(6) *All merriment Goes Down.*

Plate 11.
D. 8.9 in. Franks Coll., 1887.
See Hodgkin, No. 398.

E 61. ANOTHER, with similar wreath and inscription *Duke William For Ever.*

D. 7.9 in. Franks Coll.
In honour of the Duke of Cumberland and the battle of Culloden; about 1746.

E 62. ANOTHER, inscribed in blue sampler-pattern letters $\overset{P}{G\,E}$ 1687.

D. 8.7 in. Franks Coll., 1887.

E 63. ANOTHER, painted in blue; a cartouche with coronet and arabesques, inscribed S R 1691.

D. 10.2 in. Franks Coll., 1887.

E 63*a*. ANOTHER, with similar cartouche in blue with purplish-black outlines, inscribed I W 1693.

D. 8.7 in. Franks Coll., 1887.

E 64. ANOTHER, octagonal, painted in blue, with busts of William and Mary and initials $\overset{M}{W\,R}$

About 1690.
D. 8.7 in. Franks Coll., 1887.

E 65. ANOTHER, circular, painted in blue, with bust of George I. and initials G R; border of concentric bands.

D. 7.2 in. Franks Coll., 1887.

E 66. ANOTHER, painted in blue, with crown on a cushion, initials G. R., orb with cross, and crossed sceptres; similar border.

D. 8.6 in. Franks Coll., 1887.
No doubt a coronation plate in honour of George I.

E 67. ANOTHER, painted in blue, with wreath enclosing three fleurs-de-lys and inscription E M 1724.

D. 8.8 in. Franks Coll., 1887.

E 68. ANOTHER, painted in blue; shield of arms, viz., a chevron between three cocks passant, and mantling; running border of sprays on rim; inscription on back T M 1753.

D. 8.9 in. Franks Coll., 1887.

E 69. ANOTHER, with same arms and similar decoration; inscribed on back $\frac{T}{T\,M}$ 1753.

D. 8.9 in. Franks Coll., 1887.

E 70. PILL SLAB, in form of shield; painted in blue, with arms of the Apothecaries' Company, with crest, mantling, and supporters; motto OPIFERQUE PER ORBEM DICOR; below, an oval shield, with arms of the City of London.

17th century. *Plate* 11.

L. 12.1 in. Franks Coll., 1887.

E 71. DRUG POT, barrel-shaped, contracting at lip and base; painted in blue, with a long panel terminating in masks, inscribed C'ANTHOS 1652.

H. 5.9 in. D. 4 in. Franks Coll., 1887.

Anthos was a term applied to rosemary (ἄνθος = flower).

E 72. ANOTHER, globular, with hollow spreading foot; spout and handle, the latter imperfect; painted in blue, with a cherub supporting a ribbon inscribed S'TUSSILAGIN; initials and date below R.T. 1660.

H. 8.1 in. D. 7.7 in. Franks Coll.

S. Tussilagin = syrop of coltsfoot (*tussilago*).

E 73. ANOTHER, slightly diminishing towards base; painted in blue, with similar design and legend V. MARTIATV and T.W. 1680.

H. 6.2 in. D. 5.2 in. Willett Coll., 1887.

U. Martiatu = unguentum martiatum = soldier's ointment; a compound of laurel, rice, marjoram, etc.

E 74. ANOTHER, inscribed C. ABSYNTHII and T G 1683.

D. 5.4 in. H. 7 in. Franks Coll.

E 75. ANOTHER, similar in shape to E 72; painted in blue, with cartouche surrounded by birds and sprays, inscribed S. BALSAMIC; initials and date below W I 1714.

H. 7.3 in. D. (with spout and handle) 8.4 in.

E 76. ANOTHER, cylindrical, contracting at lip and base; painted in shades of blue; cartouche, surrounded by birds and flowers with basket of grapes above and a cherub below, inscribed E. CARYOCOS.

D 5.6 in. H. 7.4 in.

Under the base are the initials W P in white slip letters about an inch long.

Caryocos, probably = caryocostinus, a compound of clove and costus.

E 77. ANOTHER, oviform; painted in blue, with arabesques and ribbon inscribed MEL ANGL. (= English honey).

H. 7.1 in. D. 5.4 in. Soden Smith Coll.: Franks Coll., 1888.

E 78. OINTMENT POT; bowl-shaped body; small foot; inscribed in blue *White Chemist* 8 *Haymarket.*

H. 1.6 in. D. 2.4 in. Willett Coll., 1887.

E 79. ANOTHER, inscribed *Hastings & White* 17 *Haymarket.*

H. 1.5 in. D. 2.3 in. Willett Coll., 1887.

E 80. PART OF ANOTHER, inscribed *Lambeth A^ll S. Folgha* . . . .

H. 9 in. D. 2 in. Franks Coll., 1887.

E 81. FLASK, with two scrolls on the neck; painted in blue, yellow, and manganese-purple; on one side a half figure of Charles II. in a wreath; on the other a crown and cypher C R; inscription on sides I.M. VIVE LE ROY. 1668.

H. 7 in. W. 5.3 in. Franks Coll., 1893.

E 82. PUNCH BOWL, painted in blue; inside, the arms and supporters of the Gardeners' Company (London) and inscription WILLIAM GOODENOUGH, GARDENER, BARNS IN SURREY; outside, a house and garden scene.

Early 18th century.
H. 4.2 in. D. 10.3 in. Franks Coll.

E 83. SAUCER DISH, painted in blue; in centre a circular panel, with border of peacock feathers enclosing initials and date A F 1728; on rim, border of ornamented scallops.

D. 7.9 in. Franks Coll., 1887.

E 84. CANDLESTICK, with baluster stem; unglazed.

Found in Bishopsgate Street, London.
H. 3.4 in. 1854.

E 85. OINTMENT POT, bowl-shaped, with short foot; inscribed in blue *Grindle* [100] *Pall Mall.*

H. 1.4 in. D. 2.2 in. Franks Coll., 1896.

E 86. ANOTHER, inscribed in blue DELESCOT.

H. 1.5 in. D. 2.3 in. Franks Coll., 1896.

E 87. JUG, pear-shaped, with trefoil mouth; handle wanting; inside and two-thirds of outside coated with glaze, which has decomposed to a dark grey colour; rough cable pattern on shoulders in blue, now blackened.

17th century.
H. 4.9 in. Roach Smith Coll. (No. 1560), 1856.

E 88. DRUG POT, with cylindrical body contracting at lip and spout; unglazed.

17th century.
H. 3.4 in. Roach Smith Coll. (No. 1579), 1856.

E 89. ANOTHER, painted in blue, with bands of parallel lines, dots, and hatching.

17th century. Found in Newgate Street, London.
H. 4.4 in.

E 90. ANOTHER, with running scroll pattern in blue between two yellow bands.

17th century. Found in London.
H. 3.7 in. D. 4.9 in. 1899.

E 91. ANOTHER, albarello-shaped; with blue and yellow bands; glaze much decomposed.

17th century.
H. 2.1 in. Roach Smith Coll. (No. 1650), 1856.

E 92. ANOTHER, with blue stripes, and in the middle a band of arcs in blue enclosing pyramids in yellow.

17th century.
H. 2.3 in. Roach Smith Coll. (No. 1649), 1856.

E 93. ANOTHER, with plain blue bands and yellow zigzags.

17th century.
H. 2.4 in. Roach Smith Coll. (No. 1648), 1856.

E 94. ANOTHER, with handle, imperfect; blue bands and rough hatching in manganese-purple.

17th century.
H. 2.5 in. Roach Smith Coll. (No. 1647), 1856.

E 95. ANOTHER, with blue and yellow bands.

17th century.
H. 2.1 in. Roach Smith Coll. (No. 1646), 1856.

E 96. ANOTHER, barrel-shaped, with glaze decomposed.

17th century. Found in London.
H. 3 in. 1899.

E 97. OINTMENT POT, cylindrical, contracting at lip and base; pinkish-white glaze

Probably 17th century.
H. 1.1 in. Roach Smith Coll. (No. 1651), 1856.

E 98. ANOTHER, unglazed.

Probably 17th century.
H. 2.2 in. Roach Smith Coll. (No. 1592), 1856.
Note from the *Roach Smith Catalogue*, p. 119:—". . . found on the site of a potter's kiln during excavations for Mr. Humphrey's warehouse near St. Saviour's Church, Southwark. Larger quantities of fragments of similar pots were dug up at the same time, but unaccompanied by any objects that could serve to decide the precise period at which they were manufactured."
E 98–100 are all from the same source.

E 99. ANOTHER, similar.
H. 1.8 in.

E 100. ANOTHER, bag-shaped; unglazed.

H. 1.9 in.

E 100*a*. SALT-CELLAR, in shape of a star of six points; three scroll feet, imperfect; unglazed.

D. 3.5 in. Given by C. H. Read, Esq., F.S.A., 1903.

Found in Tooley Street, Bermondsey, London, with a three-pointed kiln-rest and some small tin-glazed ointment pots similar to E 97. There was evidently a pottery on or near the spot.

E 101. POSSET-POT, with two handles, spout, and cover; painted in blue, with flowers, scrolls, birds, etc.; date under handle and inside lid 1632.

Fig. 107.

H. 8.1 in. D. (with handles) 8.5 in. Franks Coll., 1887.

This piece may be compared with a pear-shaped jug, dated 1628, in the French Pottery Section, and also with a mug in the collection recently in the Museum of Practical Geology (*see* Catalogue, Y 11), inscribed WILLIAM AND ELIZABETH BURGES, 24th AUGUST, 1631. The former is believed to be French faïence and the latter Lambeth ware; the names certainly suggest an English origin.

FIG. 107 (E 101). FIG. 108 (E 102).

E 102. SALT, in form of an altar of square section; circular well, with raised rim and masks in the angles; on each of the sides is a moulded ornament, consisting of a figure of Neptune between two caryatid mermaids; above is a bust of (?) Henri III. under an arcade, dolphins and mermen; touched with blue, yellow, and a little red.

17th century. *Fig.* 108.

H. 6 in. W. 4.2 in. Given by Sir J. C. Robinson, 1899.

? Foreign. Imitated from Palissy ware. *See* Catalogue of the Spitzer Coll., No. 634.

E 103. WALL-CISTERN, of semi-circular section, with two trefoil projections pierced for nails; spout, a lion's head; painted in blue, with initials and date G F 1641, sprigs and flourishes.

H. 8.2 in. D. 7.4 in. Willett Coll., 1887.

E 104. FIGURE OF AN ANGEL, with trumpet and wreath, supported by a pillar; quadrangular base; painted in shades of blue; scale and scroll patterns on the pillar; inscribed under the base S P 1745.

H. 10 in. Willett Coll., 1887.

E 105. DRUG POT, albarello-shaped, with blue bands and chevron pattern in manganese-purple and yellow.

17th century.
H. 3.1 in. 1854.
Perhaps foreign.

E 106. ANOTHER, painted in blue, with birds and flowers between plain bands; glaze blackened in parts from decomposition.

17th century. Found in London.
H. 4.3 in. 1899.
Perhaps foreign.

E 107. PART OF A DISH; painted in blue and yellow, with female figure wearing necklace of beads and holding a (?) spear.

About 1760. Found in the Medway.
L. 6.8 in. Given by the Lords Commissioners of the Admiralty, 1871.
This is a fragment of a large dish, probably the size of E 49 and E 50. The back has a yellowish lead glaze over the tin enamel like the so-called Staffordshire delft dishes (*see* E 149-155), but the painting is superior to anything we know of Staffordshire origin at that date. Probably Lambeth ware.

E 108. VASE, oviform, with cylindrical neck; glaze much crazed and blistered; green and yellow bands on body.

17th century. Found in London.
H. 10.6 in. D. 6.7 in. 1899.

E 109-141 are specimens of delft ware attributed to the Bristol potteries.

E 109. MUG, barrel-shaped; painted in blue, with shield of arms of the Carpenters' Company of London, helmet, crest, and mantling; inscribed THOMAS BILLING 1724.

Plate 13.
H. 6.7 in. D. (with handle) 5.7 in. Franks Coll., 1892.

E 110. POSSET POT, with two handles and spout; painted in greyish-blue; on the body a running pattern of flowers, drawn first in clear outlines and washed over with colour; on neck, trellis pattern interrupted by panels with floral designs; inscribed underneath $\overset{\text{I}}{\text{A G}}$ *Bristoll* 1741.

Plate 13.
H. 8.6 in. D. (with handles) 9.9 in. 1900.
The enamel has a slightly rosy tone. The lid seems to be of different make, the glaze being smoother and the colour brighter.

E 111. JUG, bag-shaped, with spreading base; painted in blue in Chinese style, with a bird on rock and flowers; inscribed *Margret Latham* 1744.

H. 6.2 in. D. (with handle) 5.1 in. Willett Coll., 1887.

E 112. TANKARD WITH COVER; bag-shaped body; spreading base; painted in blue; landscape, with buildings and groups of figures on body; the lid, which rises in three stages and works on a hinge, is decorated with formal borders, floral scrolls, and two garters with legend HONI SOIT QVI MAL on the sides, and a representation of a crown-piece of Queen Anne on the top; ornamented handle, with projection at the lower end terminating in a shield bearing the date 1765.

H. 8.6 in. D. (with handle) 6.4 in. Franks Coll., 1887.
The enamel has a marked bluish tone.

E 113. PUNCH BOWL, painted in blue; inside, a portrait of the Pretender, crown, shield, and pistols in the field, scroll border with mottoes AUDENTIOR IBO, ALL OR NONE; outside, flowers and sprigs; underneath, initials and date I S 1749.

H. 4 in. D. 10 in. Given by Alexander Christy, Esq., 1890.
The initials may be those of John Saunders, a potter. *See* Owen, p. 339, and *cf.* E 135.

E 114. ANOTHER, with hollow spreading foot; painted in blue; inside, a shipping scene and sprigs, and three conventional flower ornaments in white enamel (*bianco sopra bianco*); outside, landscapes; under the foot is date 1755 and initials W C.

Fig. 109.
H. 5.9 in. D. 10 in. Franks Coll., 1887.

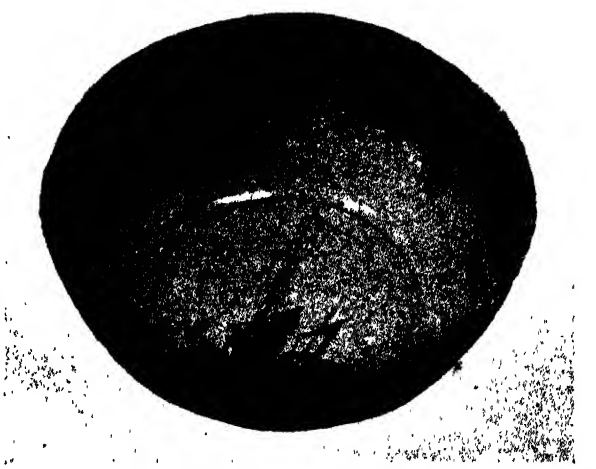


FIG. 109 (E 114).

E 115. ANOTHER, painted in blue; inside, a cartouche with inscription *Success to the British Arms* and Chinese border; outside, a fence and growing flowers in oriental style.

H. 3.8 in. D. 9.2 in. Franks Coll.

E 116. ANOTHER, painted in dark blue; inside, inscription *Success to Trade* in a rough wreath and Chinese border; outside, a cartouche with oriental landscape, festoons, and two semi-circular panels with lozengy diaper.

H. 4.2 in. D. 10.5 in. Willett Coll., 1887.

E 117. ANOTHER, painted in two shades of blue; inside, inscription *One more and then* and two sprays; outside, an oriental landscape.

H. 3.4 in. D. 7.8 in. Franks Coll.

E 118. CUP, bowl-shaped; no handle.

H. 3.8 in. D. 3.6 in. Given by Hugh Owen, Esq., F.S.A., 1887.

This piece is very roughly finished and has no decoration, but it is of interest as having been "found on the site of Richard Frank's pottery, Redcliffe Pit, Bristol," according to a note by Mr. Owen, attached. The body is soft and of light buff colour, and the enamel has a bluish tone.

E 119. PLATE, painted in blue, with pastoral scene in Chinese style; inscribed on the back $\overset{E}{M\,B}$ 1760.

D. 8.9 in. Given by William Edkins, Esq., 1887.

Note by Mr. Edkins attached:—"This plate 'one of a dessert service' was painted by my grandfather Michael Edkins at Richard Frank's Delft-ware Factory on Redcliffe Back, Bristol. The initials $\overset{E}{M\,B}$ are those of Michael Edkins and his wife Betty."

E 120. MARRIAGE DISH, painted in blue, in Chinese style; seated female figure, bird, etc., and inscription *Jacob & Rebecca Anobas;* on rim border of four panels with flowers, a lozengy diaper in the spaces; on the back are three sprays.

D. 11.7 in. Willett Coll., 1887.

E 121. ANOTHER, painted in blue in Chinese style; girl pointing to a vase of flowers within a panel, with ogee border and inscription *Benj^n & Deborah Nunes;* five panels on rim with scale ornament, lozengy diaper in the spaces; on the back crosses and pairs of strokes.

D. 11.4 in. Willett Coll., 1887.

E 121-131 were probably made at Richard Frank's factory.

E 122. ANOTHER, similar; inscribed *Abraham & Sarah Brandon.*

Plate 13.

D. 13.2 in. Willett Coll., 1887.

E 123. PLATE, painted in Chinese style; in centre, a girl seated under a tree in blue; on rim three scroll-edged panels with blue sprigs, reserved on a ground of sprinkled manganese purple.

D. 9.1 in. Given by William Edkins, Esq., 1887.

E 124. ANOTHER, painted in greyish-blue; designs similar to those on E 123 in the centre and in three panels on rim, the spaces between which are filled with cross-hatching; orange border.

D. 7.5 in. Given by William Edkins, Esq., 1887.

E 125. ANOTHER, painted in blue, with arms of the Freemasons, figures, emblems and motto AMOR HONOR ET JUSTITIA.

D. 9.9 in. Given by Henry Willett, Esq., F.G.S., 1887.

The minute and delicate lines of the painting suggest that it was copied from a print.

E 126. ELECTION PLATE, painted in blue; the centre is occupied by a square panel, with wavy edges and palmettes projecting from the corners, with legend SIR IN° POLE FOR EVER 1754, above which are a heart and scrolls; the remaining spaces, including the rim, are decorated with four flower-shaped panels, reserved on a sprinkled blue ground and containing rose sprays.

D. 8.8 in. Edkins Coll., 1891.

E 127. ANOTHER, with same designs on a sprinkled manganese-purple ground; legend CALVERT & MARTIN FOR TUKESBURY, SOLD BY WEBB.

D. 9 in. Franks Coll., 1890.

E 128. ANOTHER, similar; same legend with date 1754; panels on rim painted with fishermen in Chinese style; on back, crosses and strokes alternating.

Plate 13.

D. 13.4 in. Franks Coll., 1887.

E 129. PLATE, painted in blue; landscape, with house and two ladies.

Painted by Bowen about 1760.

D. 8.9 in. Given by William Edkins, Esq., 1887.

E 130. FLOWER HOLDER, oblong, with perforated top; painted in blue, with landscapes on the sides, figures in two of them.

Painted by Bowen about 1760. *Plate* 13.

H. 3.7 in. L. 5.11 in. Franks Coll., 1887.

E 131. ANOTHER; sides decorated with two circular panels, with flowers and six palmettes in blue on a ground of sprinkled purplish-brown (manganese); on the ends, birds scratched through the tin glaze and coloured with purplish-brown.

H. 3.5 in. L. 5.8 in. Given by William Edkins, Esq., 1887.

E 132. PLATE, painted in blue, with man and woman in a landscape, and inscription W^{P}_{M} 1711; plain bands on rim.

D. 8.9 in. Franks Coll., 1887.

E 133. ANOTHER, painted in blue, with landscape and trees, and inscription I E 1721.

D. 8.9 in. Franks Coll., 1887.

E 134. ANOTHER, slightly warped; painted in blue, with equestrian figure of the Duke of Cumberland; narrow border on rim with four panels inscribed *God Save y^e^ Duke of Comberland Remember y^e^ fight of Culloden*, spaces filled with lozengy diaper; on the back crosses and parallel strokes.

About 1746.

D. 13.5 in. Willett Coll., 1887.

E 135. ANOTHER, painted in two shades of blue in Chinese style, with growing flowers, box, and vase; on rim floral border; on back three sprays and inscription JOHN SAUNDERS 1754.

D. 3.7 in. Edkins Coll., 1891.

See p. 142, E 113.

E 136. ANOTHER, with scalloped rim; painted in blue, yellow, and manganese-purple, with Chinese river scene and fishermen; floral scroll and trellis pattern on rim in white enamel (*bianco sopra bianco*); inscription on back CORNELIUS DIXON NORWICH 1760.

D. 9 in. Willett Coll., 1887.

E 137. ANOTHER, octagonal, painted in blue; in centre the "tea party" with formal border; on rim rococo border with flowers, insects, scrolls, etc.; on back sprigs and the initials $\frac{E}{W\,Q}$

About 1760.
D. 10 in. Willett Coll., 1887.

E 138. ANOTHER, transfer-printed in black; subject the "sailor's farewell."

About 1770.
D. 8.8 in. Given by William Edkins, Esq., 1887.
Note attached:—"It is the only specimen I have ever seen of transfer-printing on the old Bristol Delft ware. A very rare and interesting piece," signed W. Edkins, 20th May, 1887. Owen, p. 353, states that transfer-printing was practised for the first time on Bristol pottery at Water Lane about 1797. The present plate was probably printed elsewhere, perhaps at Liverpool.

E 139. WALL TILE, transfer-printed in purple with Watteau subject, a shepherd and shepherdess; rococo border.

About 1770.
5 in. square. Given by William Edkins, Esq., 1887.
This tile is said to be of Bristol delft, but the print is one used by Sadler & Green, Liverpool. *See* E 169 (4).

E 140. ANOTHER, painted in colours with a basket of flowers; floral border in white enamel (*bianco sopra bianco*).

5 in. square. Given by William Edkins, Esq., 1887.

E 141. POSSET POT, with two handles and spout; painted in dark blue, with rough floral ornament and inscribed $\frac{A\,Y}{1677}$

H. 5.3 in. D. (with handles) 9.3 in. Given by Lady Charlotte Schreiber, 1891.
This piece, which has the characteristics of Bristol delft, must be regarded as of doubtful attribution because of the early date; it may possibly be French.

E 142. TEA CADDY, octagonal, painted in greyish-blue; a flower with long stalk on a ground of scale pattern on four sides, floral design on two and female figures on the remainder; on shoulders, scale pattern and flowers, and two panels with floral design.

Workman's mark on inside of neck the letter (?) *W*. *Plate* 42, *fig.* 1.
H. 4.2 in. D. 3.6 in. Franks Coll.
E 142–148 are of doubtful attribution; some of them possibly of Liverpool make.

E 143. ANOTHER, similar; lozengy diaper enclosing crosses on the shoulders and four sides, floral pattern on two sides, and Chinese scenes with female figures on the remainder.

Workman's mark on inside of neck the letter *T*. *Plate* 42, *fig.* 2. *Plate* 13.
H. 4.2 in. D. 3.6 in. Franks Coll.

E 144. PUZZLE JUG, with globular body; pierced cylindrical neck, with hollow rim and three spouts; tube handle; painted in greyish-blue, with panel inscribed

Here Gentlemen Come try your skill
I'll hold a wager if you will
That you don't drink this Liquor all
Without you spill or let some fall;

landscape with house at back.

H. 7 in. D. (with handle) 7.2 in.
Franks Coll., 1889.

E 145. POPE JOAN BOARD; painted in colours; circular, with the usual compartments, viz., a central one inscribed GAME, from which radiate five others, containing respectively the ace, king, queen, knave of hearts, and the nine of diamonds (the "pope"); sides about one inch high.

Fig. 110.
D. 10.6 in. Willett Coll., 1887.
The enamel has a bluish tint.

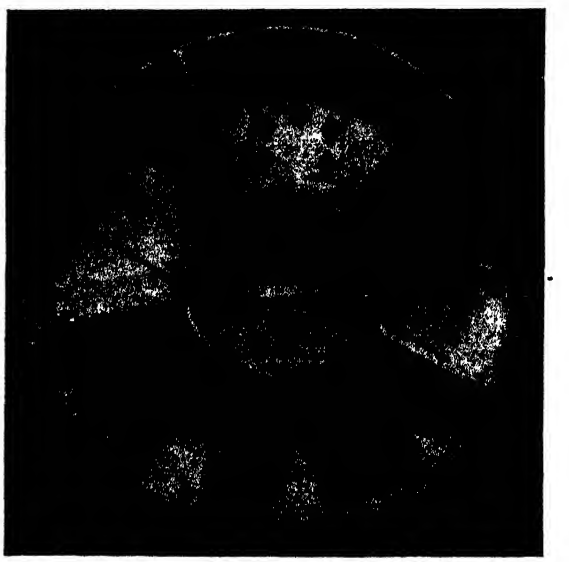


FIG. 110 (E 145).

E 146. PUNCH BOWL, painted in colours; outside, a landscape once repeated; inside, border of grapes and vine leaves, pastoral landscape and inscription *Richard Wyatt, Appellsham, Prosperity to the Flock, may th*30 1754.

H. 5.75 in. D. 14 in. Willett Coll., 1887.

E 147. DISH, painted in dark blue; bird on rock in centre; remaining space covered with formal flowers and scroll work; cartouche on rim inscribed $\frac{W}{I\ S}$ 1718.

D. 13.6 in. Willett Coll., 1887.

E 148. PLATE, painted in blue, with Chinese design of an eightfoil, containing scale pattern; circular panel in centre with rosette, inscribed S S 1735; cable border on rim; inscription on back *R. S. October y^e 27th* 1735.

D. 8.9 in. Franks Coll., 1887.

E 149-155 dishes with lead glazed backs and borders of diagonal dashes on the rims. Their origin is disputed; *see* introductory notes under the heading "Staffordshire."

E 149. DISH, painted in blue, yellow, and black, with full length figure of Charles II. crowned, with sceptre and globe, standing on a checkered floor under a colonnade; inscribed C R^{2D} 1668.

Plate 12.
D. 12.9 in. Bernal Coll., 1855.

E 150. ANOTHER, similar; painted in blue, yellow, and manganese-purple with full length figure of William III. and cypher W R.

D. 15.3 in. Franks Coll., 1887.
The lead glaze on back covers a rough corrugated coating of tin enamel.

E 151. ANOTHER, painted in blue, yellow, and green, with seated figure of Queen Anne, in a landscape, with crown, globe, and sceptre; initials A R in the field.

D. 13.8 in. Franks Coll.

E 152. ANOTHER, painted in yellow and blue, with an equestrian figure, perhaps the Duke of Monmouth.

About 1685.
D. 13 in. Franks Coll., 1887.
The lead glaze on the back covers a coating of tin enamel.

E 153. ANOTHER, painted in blue, yellow, green, and manganese-purple, with subject, The Prodigal Son, and legend $\overset{G}{R\,A}$ 1659; broad border of grotesques; on the back initials W F 1659.

D. 20.1 in. From the O. Morgan Coll.: Franks Coll., 1888.
It is probable that the initials on the back are those of the maker of the piece. *Cf.* E 154.

E 154. ANOTHER, painted in blue, yellow, and manganese-purple, in centre a ship in full sail and legend $\overset{G}{I\,M}$ 1663, surrounded by two borders, the inner a kind of egg and leaf pattern, and the outer a running floral scroll; on the back initials T.M. incised.

D. 21.9 in. Franks Coll.

E 155. ANOTHER, with centre slightly convex; painted in bright blue, with the arms of England with crest, supporters, etc., and legend GOD SAVE THE KING; in the field are initials R P; inner border of cable pattern; broad outer border with seven medallions, one with bust of Charles II. and initials C R, four with male heads, one of which has a scroll issuing from his mouth inscribed GOD SAVE THE KING, and the remaining two with birds.

D. 19.3 in. Willett Coll., 1887.
This dish has lead glaze on the back, but not the border of dashes or diagonal lines on the edge of the rim that is seen on the other specimens in this section.

E 156. DRUG POT, pear-shaped, with slender stem, spreading foot, and small spout; painted in blue; cartouche with fanciful border, including cherub, basket of flowers, peacocks, etc., with legend S IUIUBINUS.

Mark P under base. *Plate* 42, *fig.* 3. *Fig.* 111.
H. 8.7 in. D. 6.4 in. Franks Coll., 1896.
Probably made at Liverpool by Pennington.

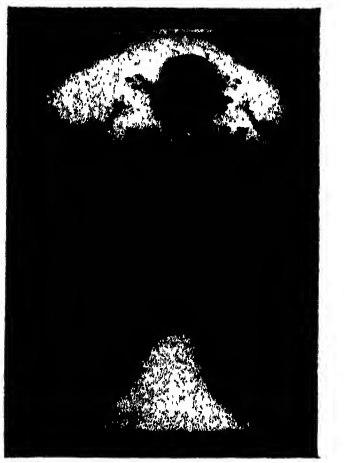


FIG. 111 (E 156).

E 157. PUNCH BOWL, painted in dark blue; on outside, two rows of panels, with formal ferns and sprigs; inside, the legend DRINK FAIRE DONT SWARE, 1728.

Mark underneath doubtful: (?) the letter *h* or *p*. *Plate* 42, *fig.* 4.
D. 11.5 in. H. 7.75 in. Willett Coll., 1887.
Probably of Liverpool make; the enamel has a bluish tone.

E 158. PUNCH BOWL, painted in dark blue; outside, a haymaking scene and border of a kind of egg and dart pattern below; inside, the arms of Wise, Co. Cambridge, with crest and mantling, surrounded by a border of tabs with scroll ornament; brass mount on rim.

D. 11.9 in. H. 7.5 in. Franks Coll., 1887.
The glaze has a faint rosy tone which would suggest a Lambeth origin, but the blue is richer than the usual Lambeth colour and may well be that used by Pennington, Liverpool.

E 159. PUNCH BOWL, painted in yellow, green, blue, manganese-purple, and red; inside, a rude bust crowned with laurel, probably the Duke of Cumberland, and legend *Confusion, to the Pretender*, 1746; border of detached floral sprays; outside, flowering trees and birds Chinese style.

Fig. 112.
H. 5.2 in. D. 12.2 in. Franks Coll., 1896.
Probably of Liverpool make; the enamel has a bluish tone.

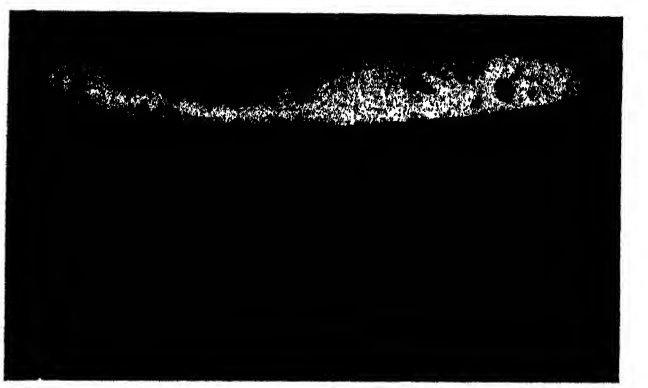


FIG. 112 (E 159).

E 160. PUNCH BOWL, painted in colours, similar to the preceding; inside, a cartouche inscribed *James Wilson* 1762 and border in Chinese style; outside, flowers in quatrefoil panels, the spaces diapered with black on coloured grounds.

H. 4.1 in. D. 10.3 in. Franks Coll., 1896.
Probably of Liverpool make; the enamel has a bluish tone.

E 161. PUZZLE JUG, with globular body; high pierced neck, with hollow rim and three spouts; tube handle; painted in blue, with Chinese patterns on rim, handle and back part of body; in front a panel inscribed

Sr If this be th' first you've seen Ile lay
The wager Which you'll please to say
That you drink not this liquor all
Before that some from th' Jug doth fall.

Plate 13.
H. 7.9 in. D. (with handle) 6.4 in. Willett Coll., 1887.
? Liverpool make.

E 162. DRUG POT, with globular body, slender stem, and spreading foot; short spout and grooved handle; painted in blue, with an ornamental cartouche inscribed S. SCABIOSÆ and a fleur-de-lys.

H. 7.6 in. D. (with handle and spout) 8.6 in. 1899.
Said to have been made at Wincanton, Somerset.
S. Scabiosæ = syrop of scabiosa (a medicinal plant of the *genus* scabiosa).

E 163. PART OF ANOTHER; painted in blue, with a ribbon inscribed S. ARTRMIS supported by an angel.

H. 5.6 in. Given by George Sweetman, Esq., 1899.
Said to have been made at Wincanton, Somerset. With this are two wasters with floral ornament in blue, found at Wincanton on what is believed to be the site of Ireson's pottery. *See* p. 129.
S. Artrmis = syrop of artemisia (a medicinal plant of the *genus* artemisia).

E 164. HONEY POT, with oval body and cylindrical neck; four loops on shoulders; interior and upper half of exterior coated with turquoise blue glaze; the remainder unglazed but covered with slip.

Vauxhall delft, made about 1845.
H. 5.8 in. Franks Coll., 1888.

E 165. ANOTHER, of oval form, with two false ears on shoulders; glaze similar.

H. 4.5 in. Franks Coll., 1888.

LIVERPOOL TILES

Wall tiles of fine delft were made at Liverpool, principally by Zachariah Barnes (b. 1743, d. 1820), and printed at Sadler & Green's "Printed Ware Manufactory, Harrington Street." The engraver of most of the designs was Carver, and the sources from which they were taken are mentioned where it has been possible to trace them; some of the subjects will be found in *The Ladies' Amusement*, a book of designs by Pillement and others, printed by Robert Sayer, London.

The process of transfer-printing on pottery is said to have been discovered by John Sadler about 1750. He took Guy Green into partnership, and they contemplated

taking out a patent in 1756 but abandoned the idea, no doubt because they learnt that the process was already in use elsewhere. Apparently the partnership was dissolved between 1769 and 1774; J. Sadler died in 1789, and Green retired from business ten years later.

The credit of first discovering this important method of decoration has been variously[1] claimed for Sadler, of Liverpool, and Alderman Jansen, of Battersea, who applied it about the same time to enamels. Church[2] asserts that "it was *first* applied by Alderman Jansen to enamelled objects," and allows in the same sentence that it was "independently worked by Sadler as early as the year 1750." But the enamel works at Battersea are only considered to have been founded about 1750, and this date, even supposing that printing was practised there from the first, would not necessarily place them in front of Liverpool. While admitting the possibility that both Sadler and Jansen arrived independently at the same result, it seems safer to regard the question of priority as still *sub judice*, until further evidence is forthcoming.

Other forms of decoration besides transfer-printing are occasionally found on Liverpool tiles. In the Free Public Museums at Liverpool there are some tiles attributed to Barnes with an attempt at tortoise-shell ornament, but the colours are far from successful in combination with the tin-enamel.

E 166. FRAME OF TWENTY SQUARE TILES, printed in black and red, with figures of actors and actresses in character, taken mostly from engravings in Bell's *British Theatre*, published 1776-78; borders of trelliswork, hung with trophies and emblems; titles written on ribbons above and below the subject.

(1) Mr. Lewis, in the character of Hippolytus.

(2) Mrs. Ward, in the character of Rodogune.
In "The Royal Convert," by Nicholas Rowe; engraved by Thornthwaite, after I. Roberts. *See* Bell, vol. vii.

(3) Mr. Macklin, in the character of Shylock.

(4) Mrs. Abbington, in the character of Estifania.
In "Rule a Wife and Have a Wife," by Beaumont and Fletcher; after I. Roberts. *See* Bell, vol. iv.

(5) Mr. Woodward, in the character of Petruchio.

(6) Mrs. Barry, in the character of Athenais.
In "Theodosius, or The Force of Love," by Nath. Lee; engraved by Thornthwaite, after I. Roberts. *See* Bell, vol. vii.

(7) Mr. Moody, as Simon in "Harlequin's Invasion."
From *Different portraits of the English Stage* (Robt. Sayer & Co., London, 1769); the engraving from which this was copied was "done from an original picture of the same size, in the possession of her Grace the Duchess of Northumberland."

(8) Mrs. Barry, in the character of Sir Harry Wildair.

[1] *See* Mayer, *The Art of Pottery in Liverpool*, and Binns, *A Century of Potting at Worcester*.
[2] *English Earthenware*, p. 73.

(9) Mrs. Hartley, in the character of Imoinda.

In "Oroonoko," by Thomas Southern; engraved by Thornthwaite, after I. Roberts. *See* Bell, vol. x.

(10) Mrs. Hartley as Lady Jane Grey.

In "Lady Jane Grey," by N. Rowe; engraved by Thornthwaite, after I. Roberts. *See* Bell, vol. vii.

(11) Mrs. Wrighten, in the character of Peggy.

In "The Gentle Shepherd," by Allan Ramsay; engraved by Thornthwaite, after I. Roberts. *See* Bell, vol. ix.

FIG. 113. E 166 (15).

(12) Miss P. Hopkins, in the character of Lavinia.

(13) Mrs. Mattocks, as Princs Catherine.

(14) Mr. Garrick, in the character of Sr John Brute.

In "The Provok'd Wife," by Sir John Vanbrugh; after I. Roberts. *See* Bell, vol. ii.

(15) Mr. Garrick, in the character of Abel Drugger.

Fig. 113.

In "The Alchymist," as altered from Ben Jonson; engraved by Thornthwaite, after I. Roberts. *See* Bell, vol. xvii.

(16) Mrs. Cibber, in the character of Monima.

In "The Orphan," by Thomas Otway. Painted from a picture in the possession of D. Garrick, Esq.; engraved by Thornthwaite. *See* Bell, vol. v.

(17) Mr. Macklin, in the character of Sir Gilbert Wrangle.

In "The Refusal," by Colley Cibber; engraved by Thornthwaite, after I. Roberts. *See* Bell, vol. xi.

(18) Mrs. Yates, in the character of Jane Shore.

(19) Mr. Garrick, as Don Juan in "The Chances."

(20) Mr. Foote, in the character of Fondlewife.

In "The Old Bachelor," by Mr. Congreve; engraved by Thornthwaite, after I. Roberts. *See* Bell, vol. ii.

E 167. FRAME OF TWENTY SQUARE TILES, printed in black, with illustrations of Æsop's *Fables*, probably based on Francis Barlow's drawings; rococo scroll borders.

(1) The Fox and the Ape.

(2) The Fox and the Stork.

(3) The Fowler and the little birds.

(4) The Fox and the Cock.

(5) The Geese and the Cranes.

(6) The Fox and Cat.

(7) The Dog and the Wolf.

(8) The Dog and his Shadow.

(9) The Dog and the Sheep.

(10) Three Dogs, one with a clog.

(11) The Lion and the Fox.

(12) The Lark and her young.

(13) The Tiger and the Fox.

(14) The Ringdove and the Fowler.

(15) The Crow and Pitcher.

(16) The Fish and the Fisherman.

(17) The Wolf and the Sow.

(18) The Hunted Beaver.

(19) The Eagle and the Crow.

(20) Mercury and the Woodman.

E 168. FRAME OF TWENTY SQUARE TILES, printed in black and red, with subjects taken from contemporary caricatures, headings of songs, etc., several of them after J. Collet. *See* Bowles and Carver, *Antique Caricatures*.

(1) Pastoral lovers; angry dame in background.

After Collet.

(2) Lady consulting learned clerk.

(3) Country woman in landscape.

(4) Girl dancing to the fiddle.
(5) Gipsy woman telling fortune of country girl.
(6) Lady and two gallants in a garden.
(7) Pipes and punch at the village inn.
(8) Child with parrot ; lady fishing.
(9) The tithe pig.
See *Antique Caricatures*, vol. ii., No. 9.
(10) How to break a bundle of sticks.
(11) Merry farmer with his wife and child.
(12) Lady seated in garden, boy before her.
(13) The Englishman in Paris. At the barber's.
After Collet.
(14) The Englishman in Paris. At the dentist's.
? After Collet.
(15) Country girl and gallant.
(16) Rustic lovers : jealous rival in background.
(17) Lady and gentleman on garden terrace.
(18) Lady with parcel, in landscape.
(19) The lady's disaster. "A lecture on heads."
After Collet.
(20) Gipsy woman telling fortune of seated country girl.

E 169. FRAME OF TWENTY SQUARE TILES, printed in black and red, with similar subjects.

(1) The fortune teller.
(2) Pastoral scene.
(3) Churning.
(4) Pastoral scene.
(5) At the seaside—a high wind.
(6) Christ and the woman of Samaria.
(7) Man with lute, girl singing, in a landscape.
(8) Mine host in the cellar.
(9) Shepherdess and student.
(10) Landscape with bridge and ruin.
(11) Two ladies and a gentleman, in a landscape.
(12) See-saw.
(13) Old gentleman with eyeglass.
(14) The sailor's farewell.

(15) Two ladies and a gentleman, in a landscape.
(16) Lady and gentleman on garden terrace.
(17) Shepherd dancing to the bagpipes.
(18) Skating scene.
(19) Rustic dancing to the fiddle.
(20) "The Dance."
After N. Lancret's *Mlle. Camargo.*

SIX TILES IN FRAMES:—

E 170. Printed in red. Highland lad and lassie dancing. Signed *J. Sadler Liverpool.*
Fig. 114.

E 171. Printed in red. Battledore and shuttlecock. Inscribed *Liverpool.*

E 172. Printed in dark purple. Tea and scandal. Signed *J. Sadler Liverpl.*

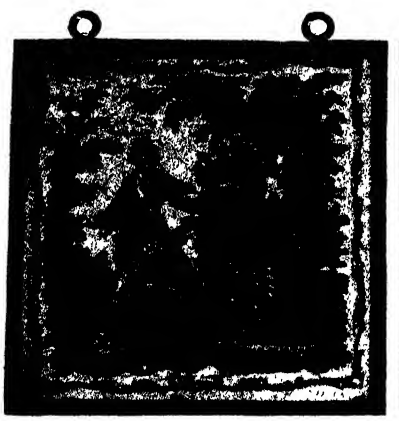


FIG. 114 (E 170).

FIG. 117 (E 175).

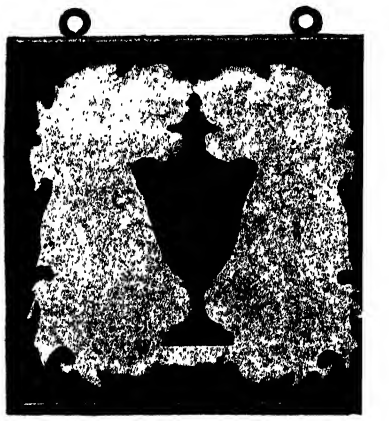


FIG. 116 (E 174).

E 173. Printed in black. Sporting shield of arms, surrounded by trophies and emblems of sport in scroll-work and foliage.
Fig. 115.

E 174. Printed with a vase with medallion on side; heavy border of leafage and scale pattern; washed in with green enamel.
Fig. 116.

E 175. Printed with pastoral scene in black, washed in with colour.
Fig. 117.
A cross scratched in the paste at the back.

FOURTEEN TILES, PRINTED IN BLACK AND RED:—

E 176. Mrs. Lessingham, in the character of Ophelia.

E 177. Mr. King, in the character of Lissardo.
In "The Wonder"; after I. Roberts. *See* Bell, vol. iv.

E 178. Mr. Lewis, in the character of Douglas.

E 179. Mr. Woodward, as Razor in "The Upholsterer.

After an engraving in *Dramatic Characters or Different portraits of the English Stage in the days of Garrick*, etc., printed for Robert Sayer & Co., London, 1769.

E 180. Mrs. Shuter, as Lovegold in "The Miser."

After I. Roberts. *See* Bell, vol. vi.

E 181. Alehouse scene.

E 182. Rustic tippler and lass.

E 183. Fishing scene in oriental style.

In purple.

E 184. Allegorical scene referring to the French Revolution.

E 185. Sportsman with girl.

E 186. One-legged beggar and parson.

FIG. 119 (E 189).

FIG. 115 (E 173).

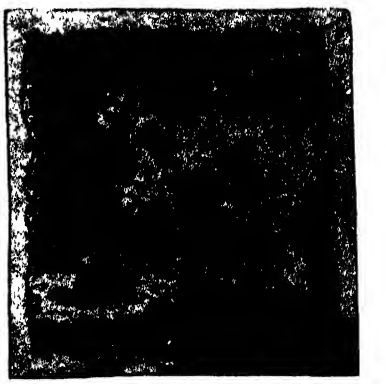


FIG. 118 (E 188).

E 187. The Pig and the Dog.

E 188. The Fox, the Hare, and the Tortoise.

Fig. 118.

E 189. Parson and two companions sitting over their wine.

Fig. 119.

E 190. FRAME OF FOUR TILES, printed in black.

(1) Rustic tippling: his wife pointing to their home.
(2) Return of the Prodigal Son.
(3) See-saw.
(4) Woman rousing sleeping farm labourer.

MISCELLANEOUS TILES:—

E 191. Printed in red and black. Sportsman giving game to a girl.

E 192. „ black. Five men carousing.

E 193. Printed in black, washed with green. Sailor's farewell.

E 194. „ „ Sailors at the sign of the "K. of Prussia."

E 195. „ „ washed with colours. Shepherd and shepherdess drinking.

E 196. „ „ washed with green. Highland lad and lassie dancing. Signed *J. Sadler Liverpool.*

E 197. Printed in black, same subject and signature.

E 198. „ „ washed with green. Girl dancing to fiddle.
See *The Ladies' Amusement.*

E 199. Printed in black. The Dog in the manger.

E 200. „ „ washed with green. A vase.

E 201. „ „ similar tile.

E 202. „ „ washed with colours. Pastoral lovers.

These tiles average five inches square.

Some interesting pieces belonging to a rare and highly valued class, though of considerably earlier date than English or even Dutch delft, are more closely related to that branch of the earthenware family than to any other. They are in fact an immature delft, having an earthenware body and a tin glaze, but the body is coarser than that of delft, and the tin glaze is so crazed and discoloured that it could not have commended itself as a ground for painted decoration, far less as a finished surface. These imperfections, however, were concealed by elaborate mottling of blue and manganese, and sometimes reddish-yellow, giving the impression that the pieces are a studied attempt in Tudor times to copy the mottled brown stoneware largely imported from the Rhenish provinces. The shapes also tend to strengthen this impression, and on E *a*, where the mottling has been coated with a purplish-brown lead glaze, the resemblance is so striking that there can be no doubt of its being intentional. Although this ware cannot with certainty be claimed as of English make, it is, on the one hand, often found in English silver mounts and, on the other, the continental authorities disclaim its foreign origin. All the materials, however, were commonly used on the Continent, and at an earlier date than in England. The use of tin glaze, which may be said to have been known in Italy as early as the fourteenth century, worked its way north into Germany and the Netherlands, where imitations of the Italian tin-glazed maiolica were produced in the sixteenth century. The secret was, no doubt, brought across the Channel by the workmen who migrated to this country from time to time, such as Gaspar Andries and Guy Janson, who established a pottery at Norwich in 1570,[1] the Dutch potter who was living at Maidstone in 1582,[2] and another who settled at Sandwich[3] in the same year.

[1] *See* p. 55.
[2] *See* Chaffers, p. 785.
[3] *See* Solon, p. 28.

Nothing is known of these men, but it is not unreasonable to conjecture that they and similar immigrants of an earlier date were perhaps connected with the manufacture in England of these somewhat un-English wares. The identification of these pieces with the valued possessions described in old inventories as of "terre d'Angleterre" is equally conjectural but far from improbable.

E α. CUP, of buff earthenware with tin glaze, the exterior mottled with reddish-yellow and impure blue, and coated with a rich purplish-brown lead glaze, which has formed in broad blotches, showing the mottled surface between; globular body; cylindrical neck; silver gilt mounts of the time of Edward VI., with engraved band round the lip and repoussé ornament on the lid; acorn thumbpiece; initials W. E. F. inside the lid.

H. 5.8 in. D. (with handle) 4.5 in. Franks Coll.

The brown glaze over the mottling on this piece produces an effective imitation of the mottled brown Rhenish stoneware jugs of the period. A specimen of similar character, but richer colouring, belonged until recently to West Malling Church, Kent.

E β. ANOTHER, of similar shape and ware, but with tin glaze, mottled with purplish-black blotches only; silver mount (of about the year 1550), with engraved scroll-work set with an enamelled medallion with initials I M, and a shield with merchant's mark with the same initials in monogram; thumbpiece a grotesque figure.

H. 6.1 in. D. (with handle) 5 in. Franks Coll.

E γ. ANOTHER, similar; finely mottled with blue and black on the outside; silver gilt mounts; the lid set with a medallion with initials I T and a knot engraved and filled with black enamel; thumbpiece a grotesque figure; hall-mark of the year 1549-50.

H. 6.2 in. D. (with handle) 4.7 in. Franks Coll.

E β. E α. E γ.

STONEWARE

THE term stoneware is applied to a clay body which has been so highly fired as to become partially vitrified. In this state it has the advantage of being impervious to fluids and capable of resisting strong acids, but the disadvantage of being liable to crack if exposed to sudden heat. The glaze, if there is any, is usually produced by the fumes of salt thrown into the kiln when the heat is at its highest, and forming, by chemical action with the silica in the body, a silicate of soda or soda glass on the surface. Variously coloured stonewares are obtained by various mixtures of clay, the commonest being grey, drab, white, and red; iron either in the clay or applied to it produces a brown surface when glazed, and cobalt was sometimes used to give a blue tinge to the body.

Early attempts seem to have been instituted in England to make this ware, but judging from the extreme rarity of the known examples they were not successful. FIG. 1 was found "on the site of a kiln" at Lincoln, and probably belongs to the fifteenth century. At this period salt-glazed stoneware was beginning to be imported from Germany, and during the two succeeding centuries quantities of the well-known beer or wine jugs with masks on their necks, known as Greybeards or Bellarmines, were supplied to the markets of this country from the Rhenish provinces.

Petitions for the monopoly in these goods were presented to the sovereign by William Simpson in the reign of Queen Elizabeth, by Rous and Cullen in 1626, and by David Ramsay in 1636. Each petitioner in turn urged that he had solved the mystery of producing stoneware as in Germany, and that the art had never before been practised in England; but it is probable that their patents were only a disguise to cover the monopoly of importation, and there is no evidence that the ware was made in this country before the time of John Dwight, of Fulham.

Dwight took out a patent in 1671, in which he claimed to have discovered "the mistery of transparent earthenware, commonly knowne by the names of porcelaine or china, and Persian ware, as alsoe the misterie of the stone ware vulgarly called Cologne ware; and that he designed to introduce a manufacture of the said wares into our Kingdom of England, where they have not hitherto bene wrought or made."

In the renewal of the patent in 1684 he is represented as having "invented and sett up at Fulham, in our county of Middx, severall new manufactures or earthenwares, called by the names of white gorges, marbled porcellane vessells, statues, and figures, and fine stone gorges and vessells never before made in England or elsewhere; and alsoe . . . . discovered the mistery of transparent porcellane, and opacous, redd, and darke coloured porcellane or China and Persian wares, and the mistery of the Cologne or stone wares."

Notwithstanding Dwight's claim to have manufactured porcelain it seems extremely doubtful if he ever made anything more than a fine stoneware, which in its thinner parts has a certain degree of translucency; such a ware might have passed at that date as a kind of porcelain, but would by no means satisfy the modern definition of the term. Mr. Solon[1] thinks that none of the recipes given in Dwight's note books[2] will produce any result beyond a fine stoneware; and that it is clear from these notes that Dwight sought to solve the mystery of porcelain by obtaining sufficient vitrification of his ware to give it translucency, which he considered to be the secret of the Chinese porcelain. It may be added that the term porcelain was loosely applied to opaque Chinese wares, such as the red ware copied by Elers, and is still applied to early wares of the *celadon* class, which are often, strictly speaking, only fine stoneware. Moreover, in his notes Dwight himself speaks in the same breath of making "transparent porcellane or china cley," and "a grey porcellane by salt," "a fine white porcellane cley to be burnt with salt, fit only for things of ornament," "a mouse-coloured porcellane with white specks," "a deep red porcellane or china clay," and "a blew porcellane cley," nearly all of which descriptions, if the word stoneware be substituted for "porcellane," will apply severally to existing specimens of Dwight's wares.[3]

The discoveries made from time to time at Fulham on the site of Dwight's factory, though they have brought no porcelain to light, have borne out Dwight's claim to have solved "the misterie" of Cologne ware, and a good example is shown in F 19.

Of the "statues and figures" a good series, preserved by the descendants of the potter, were acquired by Mr. C. W. Reynolds and dispersed again in 1871. They are among the finest productions of European ceramics, and their artistic worth is well illustrated by the examples which have found their way into this collection. The material is a fine stoneware, varying from white to a beautiful bronze colour; the modelling of the smaller figures is graceful and spirited, and the large bust of Prince Rupert is both artistically and technically a masterpiece.

Next in interest to these is a grey bottle, F 14, with two marbled bands in white and purplish-black and applied ornaments in white, which illustrate the use of the brass stamps shown in the same case. A fragment of very thick ware with similar applied ornament on a red clouded surface, probably a trial piece, some white mugs and a few Bellarmines, etc., complete the collection of early Fulham wares, though perhaps there may be among the "Elers ware" an unrecognized specimen of Dwight's "red porcelaine."

The later Fulham wares are of a commoner kind of brown stoneware, and consist of jugs, mugs, and tankards, sometimes with applied ornament, such as hunting scenes

[1] *The Art of the Old English Potter*, p. 17.

[2] In 1869 Mr. and Lady Charlotte Schreiber paid a visit to the works that still occupy the site of the old Fulham Pottery, and there discovered two note books in the handwriting of John Dwight with entries dated from 1689 to 1698. These contained recipes for his various wares and notes on his experiments. The original note books have passed into private hands, but a manuscript copy, made by Lady Charlotte Schreiber, is in the B.M. (Dept. of British Antiquities, etc.)

[3] The misleading statement by Jewitt (vol. i., p. 132) that the Fulham china of the year 1873 has a body "made from Dwight's original recipe—the very body of which the first china ware made in England was produced," has been disposed of by Mr. Bailey, the manager of the works at that time.

and public-house signs, occasionally with more ambitious subjects like Hogarth's "Midnight Modern Conversation." The secret of the finer stonewares was buried by Dwight with his tools and moulds, and nothing of the kind was made at the factory after his death, unless indeed the equestrian figure of the Duke of Cumberland, G 43, be a later attempt to revive the white "statues."

Of the personal history of this great potter little is known beyond that he was M.A. of Christ Church, Oxford, and is said to have been secretary to the Bishop of Chester about 1660. One of his finest pieces, a half-length figure of his daughter Lydia, who died at the age of seven, now in the Victoria and Albert Museum, is dated 1673, and we have seen that the entries in his note books range from 1689 to 1698. When he died is not known, but the reputed date 1737 is extremely improbable.

In that year the factory was taken over by Margaret Dwight, in partnership with Thomas Warland. They failed in 1746, but Margaret Dwight subsequently married William White, who revived the business and took out a patent in 1762; the works remained in the hands of the White family until 1862.

About the end of the seventeenth century a Mr. Place made experiments at the Manor House, York, on a ware which, if we may judge from the only known specimen,[1] was not unlike Dwight's marbled ware. It is stated by Ralph Thoresby (1714) that "one Clifton" improved on Place's manufacture and thereby made a fortune, but Clifton's ware has yet to be identified.[2]

A superior stoneware with thin, well potted body and lustrous reddish-brown glaze of remarkable smoothness was made at Nottingham from about 1700 to the end of the eighteenth century. Among the specimens in this collection are two mugs with elegantly pierced outer covers, and another with a fine floral scroll pattern cut through the brown surface and showing a greyish-white body beneath.[3] Jugs and tankards mostly with incised ornament and the familiar "bear-jugs," either smooth or roughed with shavings of clay, were made here. Many of the latter were also produced at Chesterfield and Brampton, in which neighbourhoods a quantity of brown stoneware has been manufactured for many years. Indeed this ware has been made throughout the country during the last century and a half in all the pottery districts, Staffordshire, Lambeth, Vauxhall, and Bristol being at various times prominent centres of its manufacture.

F 1. VASE, of dark grey stoneware, unglazed; oviform body; convex base, with edges drawn down; neck and body horizontally ribbed.

? 15th century. Found at Lincoln.
H. 5.7 in. D. 3.6 in. Trollope Coll., 1867.

[1] Formerly at the Jermyn Street Museum. See *Cat. M.P.G.*, fig. 156.

[2] *See* Church, *English Earthenware*, p. 46. The same author published an excellent monograph on Dwight's stoneware in *Some Minor Arts*, etc. (Seeley & Co., 1894), in which most of the specimens in this collection are illustrated.

[3] But *see* F 43.

F 2. ANOTHER, with globular body; similar ware.

Found in the moat of Ford Castle, Northumberland.
H. 3.1 in. D. 3.7 in. Given by Albert Hartshorne, Esq., F.S.A., 1894.
With this piece and the preceding compare specimens figured by F. Hänselmann, "Thongeschirre des Mittelalters," in Westermann's *Jahrbuch der Illustrirten Deutschen Monatshefte*, Januar, 1877.

The remaining pieces in this section are of stoneware glazed with salt; **F 3-40** were probably made at Fulham.

F 3. BUST OF PRINCE RUPERT (1619-1682), life size, wearing the collar and star of the Garter; drab ware, with touches of gilding.

Plate 14.
H. 24 in. Reynolds Coll., 1871.
Formerly in Mr. Baylis' collection and called Charles II. by Chaffers (3rd edition, p. 659), but identified as Prince Rupert from an engraving. *See* Church, *English Earthenware*, fig. 33.
F 3-17 are examples of the finer wares made by John Dwight, of Fulham.

F 4. STATUETTE OF MELEAGER, nude, with hand resting on a tree stump, on which his hunting horn is suspended; on the ground is the boar's head; brown ware, imitating bronze; the hair is a darker colour.

About 1680. *Plate* 15.
H. 12 in. Reynolds Coll., 1874.
See Church, *English Earthenware*, fig. 32.

F 5. STATUETTE OF MARS; classical costume of the 17th century style; brown ware, imitating bronze.

About 1680. *Plate* 15.
H. 13.7 in. Reynolds Coll.: Willett Coll., 1887.

F 6. HAND OF CHILD, perhaps Lydia Dwight; a cast from the life; white ware; two holes at the back.

About 1673.
L. 4.2 in. Willett Coll., 1887.

F 7. FEMALE BUST, said to be Mrs. Pepys; hair coiled at back, with curls in front and at sides; mantle across bosom; white ware.

Plate 15.
H. 6.9 in. Willett Coll., 1887.
Mrs. Pepys was born 1640, married 1655, and died 1669, two years before Dwight took out his first patent.

F 8. PORTRAIT STATUETTE OF A LADY AS FLORA, holding a vase of flowers; hair tied up with a ribbon at back, curls in front and at sides, wreath of flowers; white ware.

About 1680.
H. 11.7 in. Reynolds Coll.: Franks Coll., 1889.

F 9. STATUETTE OF ATHENÉ, adapted from the well-known Parthenon model; helmet and left hand damaged; white ware.

About 1680.
H. 6.1 in. Reynolds Coll.: Willett Coll., 1887.
Under the base are two scratched marks that look like the diphthong æ turned upside down and the number 900; they probably refer to some details of the manufacture.

F 10. STATUETTE OF MELEAGER, half draped, with long hair in the 17th century style; quiver slung at side and part of bow in left hand; at his feet is a hound nosing the boar's head; white ware, with slight brownish tinge.

About 1680.
H. 11 in. Reynolds Coll.: Franks Coll., 1887.

F 11. PORTRAIT STATUETTE OF A GIRL standing between two lambs, flowers in her left hand; hair tied up with a ribbon behind, curls in front and at sides; high bodice, embroidered, with puffed sleeves; embroidered skirt; pearl necklace; white ware.

About 1680. *Plate* 16.
H. 8.7 in. Reynolds Coll.: Franks Coll., 1887.
The texture of this figure is fine, white, and porcellanous, and the thinner parts of the draperies are translucent. It is easy to understand how such a ware as this might have been taken for true porcelain at this early date.

F 12. STATUETTE OF A SPORTSMAN in contemporary dress, with a hare slung over his shoulder and a hound in leash at his side; white ware.

About 1680. *Plate* 16.
H. 9.2 in. Reynolds Coll.: Franks Coll., 1887.

F 13. BRASS STAMPS, stated to have been found in a pot on the site of Dwight's works at Fulham about 1865.

(1) Bust of James II. to right.
(2) „ (?) Maria d'Este.
(3) Merry Andrew.
(4) Chinese crane flying.
(5) „ „ running
(6) Jackdaw with sprig in mouth.
(7) ? Chinese crane with sprig in mouth.
(8) Stork, growing flower, and man with parasol (with shank).
(9) „ „ „ „ „
(10) Bird in bush (oval, with shank).
(11) Landscape with building (with shank).
(12) Snail.
(13) Rabbit (with shank).
(14) Sprig of prunus (with shank)
(15) „ „

(16) Sprig of prunus (with shank).
(17) „ „ „
(18) Flower „ „
(19) „ „
(20) Twig „ (with shank).
(21) Copper mould of a leaf, backed with pewter.

Plate 41.
Franks Coll. 1893.
Obtained from Robert Fitch, Wandsworth; the pot in which they were found was not preserved.
No. (5) has been used on F 14.

F 14. JUG, pear-shaped; grooved handle, with scroll at lower end; fine grey stoneware, with two belts of purplish-black and white marbling; stamped ornaments in fine white clay applied, viz., a church, two Chinese cranes, two Merry Andrews, and a scroll (or the letter C) below the handles.

Late 17th century. *Plate* 16.
H. 7.4 in. D. 4.5 in. Willett Coll., 1887.
The brass stamp with which the Chinese cranes were moulded is among those shown in the collection, F 13 (5). This jug is probably one of the "marbled porcellane vessels" referred to in Dwight's patent of 1684.

F 15. FRAGMENT, of thick grey ware, with red and white marbling and a swan in applied relief in white; some yellow colour appears on the edges.

Found in London.
L. 2.9 in. Franks Coll.
? Fulham ware.

F 16. MUG, of white ware; globular body; cylindrical neck, with horizontal ribbing; grooved handle, with small scroll below.

Plate 16.
H. 3.7 in. D. (with handle) 4 in. Willett Coll., 1887.
Silver mount on rim.
In the Schreiber Collection, in the Victoria and Albert Museum, are two similar pieces (No. 853 in the Catalogue); "on one of the silver rims is engraved S S 1682." *See* Church, *English Earthenware*, fig. 35.

F 17. ANOTHER, cylindrical; similar handle; two bands of horizontal ribbing; white ware.

H. 3.6 in. D. (with handle) 3.8 in. Franks Coll. 1887.
Silver mount on rim.

F 18. ANOTHER, similar in shape to F 16; grey ware, with mottled brown glaze.

Found in May, 1891, in excavating for foundations at the old pottery, Fulham, and given to the donor by the proprietor of the works.
H. 4.5 in. D. 3.9 in. Given by H. Willett, Esq., F.G.S., 1891.

F 19. "GREYBEARD" JUG, of grey ware, with mottled light brown glaze; pear-shaped; applied ornament, consisting of a grotesque bearded mask and an oval medallion with female bust.

Late 17th century. *Plate* 17. Found in a vault at the Fulham Pottery, 1864.
H. 8.1 in. D. 5.1 in. Willett Coll., 1887.

F 20. ANOTHER, similar, but without medallion.

H. 7.7 in. D. 4.9 in. Franks Coll.

F 21. ANOTHER, without ornament.

H. 8.5 in. D. 5 in. Willett Coll., 1887.

F 22. JUG, of mottled brown ware; globular body; high neck, slightly spreading at rim.

About 1700. Found in London.
H. 5.9 in. D. (with handle) 4.4 in. Franks Coll., 1896.

F 23. ANOTHER, similar to F 21, with incised inscription *D. Thomas.*

Found in excavations in Tooley Street, London.
H. 8.4 in. D. 5.1 in. Given by G. M. Atkinson, Esq., 1892.

F 24. MUG, in shape similar to F 16; brown ware.

Found at the new station works, Broad Street, London, 1875.
H. 3.9 in. D. (with handle) 3.7 in. Franks Coll., 1896.

F 25. ANOTHER, similar shape; mottled brown ware.

About 1700.
H. 5.2 in. D. (with handle) 4.9 in. Franks Coll., 1896.
F 25-28 are stamped as of standard capacity; in the present example the stamp consists of W R crowned, initials of William III.

F 26. TANKARD, cylindrical; pale buff ware; similar stamp.

About 1700. Found in Leadenhall Street, London, 1882.
H. 5.6 in. D. 3.4 in. Franks Coll., 1896.

F 27. ANOTHER, similar, with (?) same stamp indistinct.

H. 3.7 in. D. 3.1 in. Franks Coll., 1887.

F 28. ANOTHER, similar shape; buff ware, with band of brown on upper half; oval stamp, with spokes like a wheel.

From the site of the Princess' Theatre, Oxford Street, London, 1880.
H. 4.6 in. D. (with handle) 4.8 in. Franks Coll., 1887.
This stamp resembles the wheel of Mayence, in Hesse.

F 29. ANOTHER, similar shape; grey ware; stamp with initials of Queen Anne, A R crowned.

Early 18th century.
H. 6.7 in. D. (with handle) 5.6 in. Franks Coll., 1896.

F 30. MUG, similar shape; heavy brown ware.

Early 18th century. Found in Curtain Road, Shoreditch, London, February, 1881.
H. 3.3 in. D. (with handle) 3.9 in. Franks Coll.
The mug is of small capacity, the bottom being very thick; probably a measure.

F 31. TANKARD, cylindrical, with wide bands of horizontal ribbing; pale cream colour on upper part, the rest deep brown; stamped with a lead plug in the side.

Early 18th century.
H. 6.4 in. D. (with handle) 4.8 in. Franks Coll., 1865.

F 32. ANOTHER of grey ware, with mottled brown on upper part; ornamented in applied relief, with stag hunt, trees, rosettes, etc., the arms of the Blacksmiths' Company and inscription *P M* 1720; details in black.

H. 8.7 in. D. (with handle) 8.5 in. Given by H. Willett, Esq., F.G.S., 1887.

F 33. ANOTHER, similar ware; ornament incised, a griffin and star, with inscription *Peter Waters* 1721.

H. 8 in. D. (with handle) 7.4 in. Given by H. Willett, Esq., F.G.S., 1887.

F 34. ANOTHER, brown ware, with upper half dark; ornament in applied relief, hunting scene, trees, and rosettes; incised inscription *Tho Bevess* 1724

H. 8.5 in. D. (with handle) 8.1 in. Franks Coll., 1894.

F 35. ANOTHER, grey ware, with upper part mottled brown; ornament in applied relief, hunting scene, trees, with heads of Charles II., a church, soldiers, rosettes, and a bust of Queen Anne; details in black; incised inscription

On Bansted Downs a hare was found
Which Led us all a smoking Round
Abraham Harman att Lewis in Sussex 1724-5.

Plate 17.
H. 8.3 in. D. (with handle) 8 in. Given by Henry Willett, Esq., F.G.S., 1887.

F 36. ANOTHER, similar ware; arched panel in front, with sugar-loaf in relief; incised inscription *Alex^d Peterson In King Harry Yard* 1724. *King Harry Yard is in Nightingale Lane;* stamp with W R crowned, initials of William III.; pewter mount, with same stamp.

Found in excavating for St. Katherine Docks, London.
H. 6.7 in. D. (with handle) 5.9 in. Franks Coll., 1858.
Nightingale Lane is in Limehouse.

F 37. ANOTHER, similar ware; arched panel in front, with an angel in relief; incised inscription *James Kemp;* plain stamp on side.

Early 18th century. From the Angel Inn, Oxford.
H. 3.4 in. D. (with handle) 4.2 in. Franks Coll., 1887.

F 38. PART OF ANOTHER, similar.

H. 6.4 in. Franks Coll., 1887.
A specimen of this angel is in the Ashmolean Museum, Oxford, with inscription *W. King.*

F 39. ANOTHER, similar, the angel kneeling; inscription *Ann King Oxo . .*

L. 3.6 in. Franks Coll., 1887.
A similar specimen in the Ashmolean Museum, Oxford.

F 40. ANOTHER, complete; ornament in applied relief, hunting scene, bell, houses, rosettes, and a panel, after Hogarth's "Midnight Modern Conversation"; incised inscription *Phillips 1775*.

Plate 17.
H. 8.3 in. D. (with handle) 7.7 in. Given by H. Willett, Esq., F.G.S., 1887.

F 41. JUG, of grey ware, tinged dark brown on upper part and light brown on lower; long lip-spout; body expanding to middle, lower part hexagonal, incurved and fluted; ornament in relief, a frieze of trophies round the middle, on neck royal arms, military and agricultural trophies, and vine and corn pattern; inscriptions *Universal Nowlidge, the Union jug*, and under the base *Published According to Act of Parliment by T. Wetherill Modeler N°. 1 Cleaver Street, Lambeth, London.*

Date about 1852.
H. 9.5 in. D. (with handle) 10.3 in. Given by H. Willett, Esq., F.G.S., 1887.

F 42. JUG, of lustrous brown stoneware; globular body; cylindrical neck, with horizontal ribbing; ornamented in relief with three crowns, medallion with bust of Queen Anne and initials A R.

Early 18th century. *Plate* 16.
H. 4.9 in. D. (with handle) 4.4 in. Franks Coll., 1894.
Nottingham ware.

F 43. MUG, of greyish-white stoneware, with lustrous brown glaze on body; globular body; cylindrical neck, horizontally ribbed; decorated with a running scroll pattern of flowers and foliage, in the centre of which is a bird, all cut through the brown glaze into the white body with the lapidary's wheel.

? Early 18th century. *Plate* 16.
H. 3.7 in. D. (with handle) 4.1 in. Franks Coll., 1887.
In shape this mug closely resembles F 16, a Fulham piece; in body it also possesses a Fulham character. The lustrous brown glaze, however, has been regarded as evidence of Nottingham manufacture. The ornament, though it has some affinity to F 44 and F 45, is of a purely adventitious kind, and is occasionally seen on Chinese and other porcelains. *Cf.* a bowl and cup and saucer among the Chinese porcelain with decoration added in Europe, Case 77. *See* Church, *English Earthenware*, fig. 46, and *Some Minor Arts as practised in England*, p. 34 (Seeley & Co., 1894).

F 44. MUG, similar shape; lustrous brown ware; body consists of a plain inner shell and an outer covering, with openwork floral design, the flowers pierced and the stalks incised.

Fig. 120.
H. 4.9 in. D. (with handle) 3.8 in. Franks Coll., 1887.
Nottingham ware. A very similar piece in the Victoria and Albert Museum is dated 1703.

FIG. 120 (F 44).

F 45. ANOTHER, similar.

H. 4 2 in. D. (with handle) 3.6 in. Franks Coll.

F 46. MUG, cylindrical; horizontal lines plain and wavy, showing white through a fine brown glaze.

Early 18th century.
H. 5.4 in. D. 3.5 in. Loftus Brock Coll.: Franks Coll., 1896.
Probably Nottingham ware.

F 47. TYG, two-handled, of brown ware; globular body, with wide spreading neck: incised floral ornament and inscription *John Buttler and Katherine his Wife June* 11*th* 1746.

H. 8.5 in. D. (with handles) 10.4 in. Franks Coll.
Nottingham ware.

F 48. JUG, of grey ware; oviform body; small neck; flat handle; ornamented with two applied oval medallions, with (1) a man on crutches and inscription *Oh the Gout* and (2) a man with tankard, crutches on ground, and inscription *Drink & be Well;* incised inscription *Iron Pear tree Water near Godstone Surry.*

About 1750.
H. 13.9 in. D. 9.4 in. Given by H. Willett, Esq., F.G.S., 1887.
? Fulham ware.
Extract from Horace Walpole's letters to Sir Horace Mann, No. ccxlviii., date 1753:—"You might have doctors for every one of them (nerves) from Dr. Meade to Dr. Thomson & from Bath to the *iron pear tree water.*"

F 49. JUG, of grey ware, with mottled brown glaze; oviform body; neck slightly tapering upwards.

17th century. Found in New Oxford Street, London, 1847.
H. 8.7 in. D. (with handle) 5 in. 1853.
? German ware.

F 50. JUG, of brown ware; globular body; narrow neck; lump of glazed clay adhering to side.

17th century.
H. 4.7 in. D. (with handle) 3.6 in. Franks Coll., 1896.
? German ware.

F 51. JUG, of grey ware, with light mottled brown glaze; globular body; cylindrical neck.

17th century. Found in Bell Alley, London, 1874.
H. 5.2 in. D. 4.1 in. Franks Coll., 1896.
? German ware.

With these are a number of specimens of undoubted German stoneware found in London.

STAFFORDSHIRE WARES

ELERS

AMONG those who came over from Holland in the following of William III. were two brothers of noble family, John Philip and David Elers. The latter seems to have established himself as a merchant in London, while the former came to Staffordshire about the year 1690 for the purpose of starting a manufactory of fine pottery.

Bradwell Wood, with its vein of red clay, was selected as a suitable position for the works, and a sale room was opened at Dimsdale Hall, where Elers resided, in the immediate neighbourhood. It is a disputed point whether David Elers ever assisted his brother at Bradwell, but it is quite certain that at a later date he was in charge of Elers' London warehouse in the Poultry.

Taking as his model the red ware imported from China, Elers produced a fine red unglazed stoneware, dense and semi-vitrified, very hard, and beautifully finished on the lathe. It occurs generally in the form of tea and coffee services, ornamented with lines and ridges and other lathe-made patterns, or with small sharp reliefs, principally sprigs of prunus, birds, interlaced curves, crosses of fleurs-de-lys, and small figures. These ornaments were made by pressure of brass stamps, such as those used by Dwight (*see* F 13), on lumps of clay applied to the finished surface of the ware; the superfluous clay was tooled away from the edges of the stamp and connecting lines, such as the stalks of flowers, were added by hand. It is a process which naturally leaves its mark upon the wares, and the ornament so stamped is easily distinguishable from that which was first made in moulds and afterwards luted on, like the reliefs on Wedgwood's jasper bodies. Other characteristics of the original Elers ware are said to be the smallness and delicacy of the pieces, the lighter tone[1] of the body as compared with subsequent imitations, and the fact that the handles and spouts were made by hand and not in moulds.

The term "Elers ware" has passed into general use as the name for all the red stoneware made in Staffordshire during the eighteenth century, and as no factory mark was used by Elers himself the difficulty of distinguishing his work from the rest is considerable. Imitation Chinese seal-marks are found on all sorts and conditions of red ware, and testify only to the oriental origin of the style. None of the specimens in this collection can be definitely assigned to Elers, but there is probability in favour of the first four being his handiwork.

[1] Shaw (p. 118) states that the ware was made "merely of the fine red clay of Bradwell with a small proportion of the ochreous clay of Chesterton to vary the shade."

At the same time it must be remembered that similar ware was made by Dwight at Fulham, for in his notes dated 1695 he speaks of making "red porcelane[1] cley with Staffordshire red cley," and also of "the little furnace in which the red teapots were burnt"; indeed it is quite possible that some of the specimens in this section may be of Dwight's manufacture. It would be interesting to know the full extent of Dwight's influence on Elers, and how far the opportune discovery of the red Bradwell clay may have been due to the Fulham potter; but, unfortunately, there is at present no evidence on the subject.

Besides the red ware Elers is supposed to have made a black stoneware, the forerunner of Wedgwood's Egyptian Black or Basaltes; and it is practically certain that he made salt-glazed stoneware and introduced the process into Staffordshire. Other improvements which the Potteries owe to him are the use of the lathe, metal dies, and, according to Wedgwood,[2] alabaster moulds.

The strictest secrecy was practised at Elers' works, but his processes were found out by Twyford, and John Astbury, who by feigning idiotcy obtained employment as hands at Bradwell. Elers left Staffordshire about 1710 and, according to Shaw,[3] connected his work with a glass manufactory at Lambeth or Chelsea "established in 1676 by Venetians, under the auspices of the Duke of Buckingham"; he is said to have established himself later in Dublin as a dealer in glass and china.

ASTBURY

The improved processes employed by Elers and filched from him by John Astbury were at once put into practice by the latter at Shelton, whether in partnership with Twyford or not is uncertain. Much of the early red ware still in existence may no doubt be attributed to him, and the salt-glazed stoneware he not only made but greatly improved by the introduction[4] of ground flint into the body about 1720, and by the use of a fine white clay from Devonshire, first as a wash to give a white surface to the ware and afterwards as an ingredient of the paste. But his name is chiefly associated with a fine lead-glazed earthenware of hard body in various colours, such as red, fawn, yellow, buff, orange, or chocolate, with stamped ornaments in white clay, sometimes touched with manganese. A good example of "Astbury ware" is

[1] "Red porcelain" was the current name for red stoneware at the time.

[2] *See* Gatty, *Catalogue of a Loan Collection of the works of Josiah Wedgwood at the Liverpool Art Club*, 1871, p. xviii.

[3] Shaw, *Chemistry of Pottery*, 1837, p. 411.

[4] The following paragraph appears in a note by Dwight, dated 1698 (*see* p. 159):—"Calcin'd beaten & sifted flints will doe instead of white sand, & rather whiter but ye charge & trouble is more." This, in a recipe for white stoneware, shows that Dwight had knowledge of this use of flint before Astbury. On the value of Astbury's improvements the following note by Mr. William Burton is interesting:—"His greatest improvement so far as stoneware was concerned lay in the use of the white Devonshire clay. It is very doubtful how far the substitution of flint for sand in stoneware would be an improvement. In earthenware, of course, it would be quite another thing."

the Portobello bowl, G 30; the finely marbled pieces G 37 and G 38 are attributed to him, as is also the rare *graffiato* jug, G 39; the latter, however, may very well be the work of Ralph Shaw, of Burslem.

In spite of his questionable treatment of Elers, Astbury must be regarded as one of the greatest benefactors of the Potteries, as he made no secret of the processes he acquired or of his subsequent improvements. He died in 1743, aged sixty-five years. His son, Thomas Astbury, who started business at Lane Delph in 1725,[1] made further improvements, and was the first to produce the cream ware afterwards perfected by Josiah Wedgwood; the mark on the black teapot, G 40, is probably his.[2] Among the contemporary potters who shared in this period of progress were Twyford, Dr. Thomas Wedgwood, and Ralph Shaw.

SALT-GLAZE

Although almost all English stoneware was and is glazed with salt, the term "salt-glaze" has been applied *par excellence* to the Staffordshire white stoneware of the eighteenth century. The process of glazing with salt, as already described, was introduced by Elers into Staffordshire, and so probably dates from the end of the seventeenth century in that district, but there is no specimen in the collection that can be referred with likelihood to so early a period. Salt-glaze varies in tint from a greenish, buff or drab colour to a dead white, and has a surface minutely pitted like fine leather or the skin of an orange, though this characteristic roughness was partly obviated at a later date by mixing red lead with the salt used for glazing; it is extremely hard and, when thinly potted, has a certain degree of translucency. It was hoped that in this ware a cheap substitute for porcelain had been found, and as such it enjoyed for some time an immense popularity, which was not confined to this country.

Most of the earliest pieces are of drab tint and were made from local clays and fine sand; some, however, made from the white Derbyshire "crouch" clay, have a greenish tone and were called "crouch ware," a name which has since been applied generally to all the early wares of discoloured appearance. Important improvements made by John Astbury about 1720 (*see* p. 169) were the introduction of white Devon and Dorset clays and of ground flint instead of sand into the body, both of which tended to increase the whiteness and hardness of the ware. Another and perhaps earlier practice was to coat the surface of the pieces with a white wash of clay and

[1] *See* Shaw, p. 141.

[2] In the Loan Collection of Pottery and Porcelain shown in the Fitzwilliam Museum, Cambridge, 1902, there were two pieces (No. 263 in the catalogue) exhibited by Dr. Glaisher, a teapot and milk jug of red ware with "engine-turning," marked with the name ASTBURY: a third piece of the same set has a Chinese mark. Marked specimens of English earthenware before about 1760 are extremely rare. Unfortunately we cannot tell whether these marks belong to John Astbury or his son; the latter view seems the more probable.

flint;[1] white clay was also effectively used in stamped ornaments applied on a drab or buff body, as shown in G 59.

In 1722 T. Billing took out a patent "for making the most refined earthenware of a nature and composition not only transparent but so perfect as . . . . to resist almost any degree of heat"; Solon[2] considers this to have probably been a kind of salt-glaze. Other manufacturers in the early part of the eighteenth century were Twyford; Ralph Shaw, of Burslem; Dr. T. Wedgwood, of Burslem; T. and J. Wedgwood (established at the same place before 1740); and R. and J. Baddeley, of Shelton, who amazed their neighbours by erecting the astonishing number of four ovens on their works; but as it is scarcely ever possible to recognise the work of any individual salt-glaze potter,[3] further enumeration of their names would be unprofitable.

With regard to the decoration of the ware, the earliest specimens, not yet white, were turned on the lathe and ornamented, if at all, with small applied stamped designs in white clay, closely resembling those used by Elers.

The next period is marked by the use of moulds,[4] often of brass, in which small objects were stamped with very sharp patterns (*see* G 105). Another class of mould was made as follows:—The shape and ornament were carved in some soft substance like alabaster or cast in metal, in one or more parts, and from these a proof was taken, fired, and glazed with salt; from this proof or "block," as it was called (G 56 and G 57), earthenware moulds could be multiplied and fired so as to be almost indestructible. These latter were called "pitcher" moulds and were employed in the casting process, which produced remarkably thin and sharp results. One of the best "block" cutters was Aaron Wood; he was apprenticed at the age of fourteen to Dr. Thomas Wedgwood in 1731, and afterwards worked for Whieldon.[5] From 1743 to 1750 he was exclusively employed by John Mitchell, of Burslem, and after 1750 he set up a manufactory of his own. Conspicuous among the early moulded ornaments is that class in which the field is cleverly divided into vertical panels to coincide with the strips in which the moulds were cut; and these panels crowded with a strange medley

[1] *See* p. 169. Church attributes this improvement to Thomas Astbury in 1725, but Solon states that John Astbury, the father, used Devon and Dorset clays as here described. It seems more probable that the fine white clays would be used first as a wash and then as part of the body than *vice versa*.

[2] *Art of the Old English Potter*, p. 76. In connection with this specification *see* G 127; though the piece itself is probably a good deal later than 1722, the ware of which it is made answers in many ways to the description in Billing's patent.

[3] Marked specimens of salt-glaze are extremely rare.

[4] Wedgwood, writing in 1765 (*see* note, p. 169), speaks of Elers as having probably introduced alabaster moulds into Staffordshire. There was evidently a strong tradition on the subject, and though no examples of so early a date can be pointed to for confirmation, there is nothing inherently improbable in the notion.

[5] *See* Chaffers, p. 635. Josiah Wedgwood states that during his partnership with Whieldon, 1753 or 1754 to 1759, "white stone ware (viz., with salt glaze) was the principal article of our manufacture." See *Catalogue of a Loan Collection of the Works of Josiah Wedgwood, Liverpool*, 1879, p. xix.

of human and animal figures, heraldic and mythological subjects, standing inconsequently beside a kettle boiling on the fire, or some such homely illustration (*see* G 60-64). To this group belonged the so-called "Shakespeare jug" in the Marryat collection, from which the misnomer "Elizabethan ware" was applied to salt-glaze. Next came the patterns in which the pecten-shell predominates, and the *bizarre* teapots in the form of animals, usually conventionalised by a growth of scroll-work and foliage over their bodies, G 75 and G 76.

Plaster-of-Paris moulds were not introduced till the period 1743 to 1750, when the secret was brought back from Paris by Ralph Daniel, of Cobridge, and about this time "pressing" instead of "casting" began to be practised; these changes resulted in speedier work, but at the cost of the sharpness and neatness of the ware.

Colouring on the early wares was practically confined to occasional blotches of cobalt or manganese dabbed on the body before glazing, and it was not till about 1750 that enamel painting on the finished ware commenced; this was at first done, not at the factories themselves, but by individuals who bought the wares in the white, enamelled them and fired them again in a muffle kiln;[1] Ralph Daniel was the first potter to have an enamelling department at his works. Some of the enamelling on salt-glaze was highly successful, and among the colours may be specially noted a brilliant turquoise blue;[2] a fine dark blue ground, sometimes with ornament in white tin enamel, was made by William Littler, of Longton, about 1750 (*see* G 82 and G 83); oil-gilding was not unfrequently used and transfer-printing followed in due course.[3] A rougher style of decoration called "scratched blue" was done generally by women "flowerers," who scratched a rude floral pattern in the paste and rubbed in zaffre or powdered cobalt glass prior to the glazing; pieces of this class dated about 1750 are occasionally met with. Figures, human and animal, appear to have been made from early times, but they are of rare occurrence and not, as a rule, of a high order of art. Purely ornamental pieces are exceptional, tea and coffee wares, pickle trays, plates, baskets, etc., being the usual productions.

By the middle of the eighteenth century the making of salt-glaze in Staffordshire had assumed the dimensions of a large and important industry, and occupied the attention of nearly all the potters of the district, Burslem being the main centre of its activity. But the brittle nature of the ware and the roughness of the glaze were defects which proved fatal in competition with the perfected cream ware of Wedgwood and his contemporaries, and its vogue was practically over by 1780, although it is said to have lingered on at one manufactory in Burslem as late as 1823.

Other places where it was made are Liverpool, Swansea, and perhaps Leeds and Jackfield.

[1] Solon (p. 80) speaks of two Dutchmen, who settled in Hot Lane and painted Chinese figures, etc., as being the first enamellers in the Potteries.

[2] Mr. W. Burton states that turquoise is a colour that would be exceedingly well developed on salt-glaze.

[3] Transfer-printing on china, etc., was practised at Liverpool about 1750. *See* p. 149.

Church[1] gives the following chronological summary of the various phases in the history of the ware :—

Period I. Prior to 1720. Impressed and applied ornaments on engine-turned vessels : archaic period.

Period II. 1720 to 1740. Flint[2] introduced into the body ; fine sharp work.

Period III. 1740 to 1760. Extensive use of coloured enamels in decorating the salt-glazed surface.

Period IV. 1760 to 1780. Prevalent ornamentation of basket and pierced work : period of decadence.

Unless it is otherwise stated, **G 1-29** are of a fine red stoneware unglazed, commonly known as Elers ware ; they were probably all made in Staffordshire.

G 1. COFFEE POT, with globular body and high cylindrical neck ; spout ornamented with a snake and a hand, and scroll handle, both hand-moulded ; applied ornament on body and lid of stamped floral design and engine-turned bands with cogged pattern.

Plate 18.
H. 6.8 in. D. (with spout and handle) 6.4 in. Octavius Morgan Coll. : Franks Coll., 1891.
Probably made by Elers.

G 2. CREAM JUG, bag-shaped, with wavy rim ; crab-stock handle ; stamped floral ornament applied.

Plate 18.
H. 2.8 in. D. (with handle) 3 in. Franks Coll., 1891.
Probably made by Elers.

G 3. MUG, with globular body and ribbed cylindrical neck ; stamped ornament applied, sprig of prunus between a man and a wyvern.

Plate 18.
H. 3.7 in. D. (with handle) 4 in. Soden Smith Coll. : Franks Coll., 1891.
Probably made by Elers.

G 4. ANOTHER, cylindrical, with two bands of horizontal ribbing ; applied sprig stamped ; grooved handle, with scroll beneath ; silver mount.

Plate 18.
H. 4.3 in. D. (with handle) 3.3 in. Franks Coll., 1891.
Perhaps made by Elers, but the shape of this and the preceding specimen should be compared with Dwight's wares, F 16 and F 17.

[1] *English Earthenware*, p. 61.
[2] White Devon and Dorset clays should be added here. *See* p. 169.

G 5. TEAPOT, cylindrical; lid wanting; undecorated.

Stamped mark, a square enclosing the letters I F (?) crowned, and some other scratches. *Plate* 42, *fig.* 5.
Early 18th century.
H. 2.7 in. D. (with spout and handle) 6.1 in. Franks Coll.

G 6. ANOTHER, similar, with stamped ornament applied; birds, sprays, man with horn, lady with rake, and man with hay-fork; metal mount on spout.

Similar mark, with letters reversed. *Plate* 42, *fig.* 6.
Early 18th century.
H. 4.7 in. D. (with spout and handle) 9 in. Soden Smith Coll.: Franks Coll., 1891.

G 7. COFFEE POT, bag-shaped; ribbed spout, with leaf ornament at lower end; scroll handle, with leaf moulding; stamped ornament applied, formal flowers, leaves, and interlacings.

Early 18th century.
H. 7.6 in. D. (with spout and handle) 7.1 in. Franks Coll., 1891.

G 8. TALL COFFEE CUP, without handle; stamped with Chinese seal characters reversed in square, oblong and circular panels.

Early 18th century. *Plate* 18.
H. 3 in. D. 2.5 in. Franks Coll., 1891.

G 9. CREAM JUG, with bell-shaped body, moulded stem and foot; rim cut in ogee pattern; undecorated.

Early 18th century.
H. 3.4 in. D. (with handle) 3.1 in. Franks Coll., 1891.

G 10. MILK JUG, pear-shaped, stamped sprays applied.

Early 18th century.
H. 4.5 in. D. (with handle) 4.2 in. Franks Coll., 1891.

G 11. CREAM JUG, barrel-shaped; lip-spout and handle enriched with basket-work; stamped ornament applied, flowers, scroll-work, patches of lozenge diaper, etc., all forming a cartouche, which encloses a floral spray and a figure of a mandarin; outside this are two birds.

Square mark, imitating Chinese seal characters. *Plate* 42, *fig.* 7.
H. 3 in. D. (with handle) 3.7 in. Soden Smith Coll.: Franks Coll., 1891.

G 12. MUG, with globular body and ribbed cylindrical neck; stamped sprig of prunus applied.

H. 3.8 in. D. (with handle) 4.2 in. Franks Coll., 1891.
The ware is lighter in tone than the other examples; the shape may be compared with Dwight's mugs (*see* F 16) and the ornament with the brass stamps used at Fulham, F 13.

G 13. ANOTHER, cylindrical, with a stamped sprig of prunus applied, between two bands of wheel-made lines.

Early 18th century.
H. 4.5 in. D. (with handle) 4.3 in. Soden Smith Coll.: Franks Coll., 1891.

G 14. PART OF A TEA CUP, with stamped floral ornament applied.

Early 18th century.

H. 1.9 in. D. 3 in. Franks Coll., 1891.

G 15. FLOWER POT, with projecting rim ribbed ; band of stamped ornament applied, interlacings, scroll and trellis-work, etc.

H. 3.2 in. D. 4.4 in. Franks Coll., 1891.

Red ware flower pots are mentioned by Dr. Pococke in his description of a visit to the Staffordshire Potteries in 1750. *See* Introduction, p. xix.

G 16. ANOTHER, similar ; ornamented with a huntsman and stags, foliated designs, scroll-work, and masks, etc.

H. 2.6 in. D. 3.6 in. Franks Coll., 1891.

G 17. TEAPOT, hexagonal ; stamped ornaments applied, two busts of William III. over a diaper of key pattern, and four birds in Chinese style ; similar diaper on lid, which is surmounted by a Chinese dog.

H. 4.3 in. D. (with spout and handle) 5.7 in. Octavius Morgan Coll. : Franks Coll., 1891.

In spite of the presence of the bust of William III. it seems highly improbable that this teapot was made by Elers ; the workmanship is coarse and clumsy and the reliefs blunt and heavy.

G 18. ANOTHER, of similar form ; stamped ornament applied, Chinese dragons and leaf designs over a diaper of key pattern ; on lid, a leaf, a stag's horn, two interlacing circles, and a (?) flower pot.

H. 3.7 in. D. (with spout and handle) 5.4 in. Octavius Morgan Coll. : Franks Coll., 1891.

G 19. ANOTHER, cylindrical ; dark red-brown ware, with stamped ornaments, dragons and sprays, applied over a ground washed with buff clay ; spout and handle of bamboo pattern.

Imitation Chinese seal mark.

H. 3.7 in. D. (with spout and handle) 7 in. Octavius Morgan Coll. : Franks Coll., 1891.

Cf. similar ornament in buff clay on brown ground on a Chinese stoneware teapot in Case 79, Asiatic Saloon.

G 20. ANOTHER, octagonal, with embossed ornament ; spout, handle, and lid covered with foliage ; anthemion border on shoulders ; sides ornamented with grotesque figure in foliage, classical figures, and scroll-work.

Imitation Chinese seal marks, square and oval.

H. 3.8 in. D. (with spout and handle) 7 in. Franks Coll., 1887.

With the grotesque figure in foliage, *cf.* Chinese red stoneware teapot in Case 79, Asiatic Saloon.

G 21. TEAPOT STAND, octagonal ; stamped ornament applied ; in centre, a teapot crowned ; radiating panels, with crab, double ring, flower, etc., over grounds diapered with quatrefoils and key pattern alternately.

D. 5.9 in. Franks Coll., 1887.

G 22. COFFEE POT, bag-shaped : stamped formal floral ornament applied ; moulded scrolls on spout ; scroll handle.

Early 18th century.

H. 8.4 in. D. (with spout and handle) 7.3 in. Franks Coll., 1891.

G 23. TEAPOT, cylindrical; stamped ornament applied, cartouche on each side, with floral centrepiece and formal border of leaf and scroll-work, in which is an oval shield emblazoned with a *trellis clouée;* band of similar ornament on lid.

H. 4.6 in. D. (with handle and spout) 8 in. Franks Coll., 1891.

G 24. ANOTHER, similar; stamped ornaments applied, sprays, shield with griffins, seated figure with stringed instrument, and a figure of Britannia with figures 45 on her shield; dragon, rosette, and quatrefoil on lid.

Imitation Chinese seal mark.
About 1745.
H. 4.8 in. D. (with spout and handle) 8.1 in. Franks Coll., 1887.

G 25. ANOTHER, similar; ornamented with birds, shield with griffin, scroll-work, figure with instrument, and a (?) sacrificial scene; sprays, and a fairy in flowers on lid.

H. 5.6 in. D. (with spout and handle) 8.7 in. Franks Coll., 1891.

G 26. ANOTHER, of quatrefoil section, with ornament moulded in low relief, scallop shells, oak sprays, stamped key pattern, etc.; dolphin handle; ribbed spout, ending in a fish's mouth; lid surmounted by a lion.

Incised mark, imitating Chinese writing. *Plate* 42, *fig.* 9. *Plate* 18.
H. 5.1 in. D. (with spout and handle) 7.3 in. Franks Coll.
In the Hanley Mechanics' Institute is a black ware teapot in the style of Elers bearing a mark almost precisely similar to this. It is believed, on strong traditional evidence, to have been made by Twyford.

G 27. ANOTHER, cylindrical; stamped ornament applied, figures of Athene, sprays, and scrolls; indented border and two bands of incised wavy pattern on shoulders and above base; handle with impressed basket work; metal mount on spout.

Mark in imitation of a Chinese seal. *Plate* 42, *fig.* 8.
Probably about 1760.
H. 3.3 in. D. (with spout and handle) 5.4 in. Franks Coll., 1887.

G 28. TEAPOT, with globular body and crab-stock handle and spout; stamped ornaments applied, on each side elaborate floral design, small panels with hawking scene and animals under trees, and a central panel with figure of George III. kneeling before Queen Charlotte, initials G R in the field; floral and scroll ornaments on the lid.

H. 7 in. D. (with spout and handle) 11.2 in. Franks Coll., 1887.
The scene on the central panel no doubt represents the marriage of George III. George II. was married in 1705, but the style of this teapot is later than that date. The coronation and marriage of George III. took place in 1761 within fifteen days of each other, and it will be noted that in this scene cupids appear in the act of crowning the royal personage; there is besides a slight likeness to George III. in the King's face and none to George II. It is true that the stamped ornaments are rather earlier in style than 1761, but it is equally true that the style of Elers and his immediate successors was continued on this kind of ware, and it is even possible that in some cases the old stamps were used.

G 29. MILK JUG, with cover, oviform ; ornamented with engine-turned pattern.
Imitation Chinese seal mark, including the letter W. *Plate* 42, *fig.* 10.
Perhaps made by Josiah Wedgwood about 1760.
H. 4.7 in. D. (with handle) 4.4 in. Franks Coll., 1897.

G 30-39 are examples of "Astbury ware," with fine earthenware bodies of various colours and a transparent lead glaze.

G 30. PUNCH BOWL, of reddish-brown ware, with stamped white ornaments applied; two views of the fortifications of Portobello beset by ships, a cannon, two men, and inscription YE PRID OF SPAIN HUMBLED BY ADMIRAL VERNON HE TOOK PORTOBELLO WITH SIX SHIPS ONLY NOV YE 22 1739.
Plate 19.
H. 3.9 in. D. 7.7 in. Franks Coll.

G 31. TEAPOT, globular, of fawn coloured ware, with stamped white floral ornaments applied and touched with manganese; crab-stock handle and spout in white clay, similarly coloured.
About 1740.
H. 4.5 in. D. (with spout and handle) 8.3 in. Edkins Coll.: Franks Coll., 1891.

G 32. ANOTHER, of reddish-brown ware; similar handle, spout, and ornaments, which include fruit, leaves, and birds with sprigs in beak.
About 1740. *Plate* 27.
H. 3.3 in. D. (with spout and handle) 6.4 in. Franks Coll., 1891.
It has been held, with considerable probability, that this bird, which occasionally figures on pottery of various kinds, is the liver with the liverwort in its beak, and that the wares so ornamented are of Liverpool make. *See* p. 276.

G 33. ANOTHER, of reddish-brown ware, moulded in form of a pecten shell; spout with fish's mouth, sprigs on side, and mask below; on lid, shell ornaments and a lion couchant.
About 1740.
H. 5.5 in. D. (with spout and handle) 6.4 in. Soden Smith Coll.: Franks Coll., 1891.

G 34. COFFEE POT, of brownish-red ware, tapering from base to rim; stamped white ornaments applied, the royal arms and supporters, double eagle, fleur-de-lys, lion and unicorn; octagonal spout; handle with scales, fleurs-de-lys, etc., in relief.
About 1720.
H. 8.6 in. D. (of base) 4.9 in. Willett Coll., 1887.

G 35. ANOTHER, of brownish-red ware, with coating of white clay inside; stamped white ornaments applied, a vase with flowers and birds with sprigs in beak, touched with manganese; handle and spout of white clay, similarly coloured.
About 1740. *Plate* 19.
H. 5.9 in. D. (with spout and handle) 6.9 in. Franks Coll., 1887.
See note on G 32.

G 36. FIGURE OF A GRENADIER, of brownish-red ware, with details in white; hollow base, with impressed chevron pattern; on the helmet is the device of a bird in foliage under a crown.

About 1740. *Fig.* 121.
H. 6.9 in. Willett Coll., 1887.
See *Transactions of the Historical Society of Lancashire and Cheshire*, 1881, vol. 33, p. 150, where a similar figure is described as "a figure of a volunteer" by Mr. Gatty, who suggests that the bird may be the liver.

FIG. 121 (G 36).

G 37. MUG, cylindrical, with spreading base; made of red ware, marbled on the surface with a darker clay; silver mount.

About 1730. *Plate* 19.
H. 5.3 in. D. (with handle) 5 in. Franks Coll., 1887.

G 38. JUG, of similar ware; globular body; high spreading neck.

H. 6.5 in. D. (with spout and handle) 5.5 in. Franks Coll.

G 39. JUG, of similar form, with *graffiato* ornament; red ware, with coating of white slip, through which is scratched a pattern of flowers and birds, with dotted ground in two bands.

Plate 24.
H. 6.9 in. D. (with handle) 6 in. Franks Coll., 1887.
Perhaps made by Astbury, but it must be noted that a patent for ware of this description was claimed by Ralph Shaw, of Burslem, about 1733; the claim was disallowed. See *Catalogue of a small Collection exhibited at Hanley Museum*, 1890, by Mr. L. Solon.

G 40. TEAPOT, of black Egyptian ware, with spout and handle, all moulded in form of a tree stump; rude seated figure of Britannia on lid.

Mark stamped underneath **ASTBURY.** *Plate* 24.
H. 4.6 in. D. (with spout and handle) 6.8 in. Franks Coll.
Probably the mark of the younger Astbury, who started a factory at Lane Delph in 1725.

G 41-127 are examples of stoneware coated with a salt-glaze. They are with few exceptions white, and it is probable that most of them were made in Staffordshire, where the bulk of the salt-glaze was produced; there may, however, be specimens from other factories among them which we have no means at present of distinguishing. Unless it is otherwise specified, the ornament throughout is moulded in low relief.

G 41. GROUP, a woman seated between two men in a high-backed pew; details in black.

About 1730. *Plate* 20.
H. 6.5 in. L. 6.8 in. Willett Coll., 1887.

G 42. STATUETTE OF THE VIRGIN AND CHILD, seated.

H. 7.5 in. D. 5.7 in. Willett Coll., 1887.

G 43. EQUESTRIAN STATUETTE OF THE DUKE OF CUMBERLAND.

Marked under the base in blue with letters (?) *wd.* *Plate* 42, *fig.* 11.
About 1746.
H. 6.9 in. Franks Coll., 1887.
It is probably of Staffordshire make, though finer than most salt-glaze figures of that date and manufacture; the period is too late for John Dwight, of Fulham, and it is doubtful whether salt-glaze figures were attempted there after his death. On the other hand, it has been thought that the letters under the base may be the initials of Thomas Warland and Margaret Dwight, joint proprietors of the Fulham works, who became bankrupt in the year 1746.

G 44. STATUETTE OF A BOY extracting thorn from his left foot.

H. 4.3 in. L. 5.1 in. Soden Smith Coll.: Franks Coll., 1891.
After the well-known *Spinario.*

G 45. STATUETTE OF AN OLD MAN with stick and crutch, the latter wanting; rustic base, stamped with inscription OLD AGE; painted in colours.

About 1780. *Plate* 29.
H. 6.8 in. Franks Coll.
There is a marked figure from this model by Walton (*see* p. 195); it was probably a copy, as his date (1806 to 1839) seems too late for this piece.

G 46. PAIR OF HAWKS, after a Chinese model; details in dark brown.

About 1750. *Plate* 24.
L. 7.4 in. Soden Smith Coll.: Franks Coll., 1891.

G 47. BOTTLE, with globular body and high narrow neck, with bulbous projection below rim; stamped ornaments applied; scallops and star-fish on shoulders, and on body floral ornament, lion rampant with banner, shield with cross and sign of the Mermaid.

About 1720. *Plate* 21.
H. 8.8 in. D. 5.4 in. Franks Coll., 1887.

G 48. ANOTHER, of light drab tint; spreading neck, without bulb; scratched floral ornament in Chinese style, coloured blue.

About 1750. *Plate* 22.
H. 8.4 in. D. 5.2 in. Franks Coll., 1889.
Ware decorated in this style, known as "scratched blue," was made in quantities at Burslem.

G 49. ANOTHER, hexagonal; shaped panels, with trellis pattern.

About 1750.
H. 4.5 in. D. 2.5 in. Franks Coll., 1887.

G 50. FLASK, with faint buff tint; ornament incised and filled with black slip; a bird and branches on one side and inscription I M 1724 on the other.

Plate 22.
H. 3.5 in. D. 3 in. Edkins Coll.: Franks Coll., 1891.

G 51. BUCKET, with hooped sides, rim cut in ogee form, and arched handle twisted like rope.

Early 18th century. *Plate* 22.
H. 2.9 in. D. 2.7 in. Franks Coll., 1887.
Cf. similar bucket of Elers ware figured by Church, *Some Minor Arts*, etc. (Seeley & Co., London, 1894), p. 41.

G 52. SPILL VASE, beaker-shaped; swelling middle with masks, the rest covered with a pattern of overlapping leaves.

About 1750.
H. 4.9 in. Willett Coll., 1887.
Cf. Church, fig. 42.

G 53. WALL FLOWER VASE; flat back, with two holes for suspension; in front scallop-shell and leaf ornaments on upper part; contracting to a narrow waist and terminating in grotesque mask.

About 1750.
H. 7.3 in. B. 6.5 in. Franks Coll., 1887.

G 54. PAIR OF WALL FLOWER VASES; in front a mask and border of leaves and scrolls.

About 1750. *Plate* 25.
H. 8.4 in. B. 7.9 in. Soden Smith Coll.: Franks Coll.

G 55. ANOTHER, in form of a cornucopia; in front a bust of Plenty in a shaped panel, scattered flowers on the ground, borders of leaf pattern pierced, and ivy on the twisted end.

About 1750. *Plate* 25.
H. 11.3 in. B. 8.3 in. Franks Coll.
Cf. H 3, a specimen of Whieldon ware with the same ornament reversed.

G 56. "BLOCK" for making moulds for spittoons; Chinese shape, with globular body and spreading mouth; made of thick salt-glazed ware; ornamented with scallop-shells and vines in two compartments; fluted rim, with incised signature *Aaron Wood.*

H. 5.7 in. D. 6.7 in. Given by Capt. J. R. Lumley, 1891.
Aaron Wood started a business of his own about 1750, after having served as block cutter to Whieldon, Mitchell, and others. For explanation of the word "block," *see* p. 171.

G 57. ANOTHER, for making moulds of bottles; globular body; high narrow neck, with bulbous projection; ornamented in six compartments, each with a panel edged with feather moulding, in a diaper of trellis-work enclosing stars and dots.

About 1750. *Plate* 22.
H. 9.9 in. D. 5.4 in. Willett Coll., 1887.

G 58. CANDLESTICK, with deep socket, and slender baluster shaft; spreading base, with three scrolls enclosing lozenge diaper, and basket-work in the remaining spaces.

About 1760. *Plate* 21.
H. 8.5 in. D. (of base) 5 in. Willett Coll., 1887.

G 59. COFFEE POT AND COVER, bag-shaped, of drab ware, with stamped ornaments applied, consisting of floral designs and interlacings; octagonal spout, crab-stock handle, and interior of body washed with a fine white clay.

About 1720. *Plate* 20.
H. 6.7 in. D. (with spout and handle) 6.7 in. Franks Coll., 1887.
Probably made by John Astbury, who is said to have introduced the use of white Devon and Dorset clays, as illustrated by this piece. *See* p. 169.

G 60. ANOTHER, hexagonal, tapering from base to rim; ornamented with devices, arms, and grotesque subjects in panels with cable borders; below rim and on cover a band of masks; octagonal spout and fluted handle.

About 1725. *Plate* 20.
H. 8.5 in. D. (of base) 4.7 in. Willett Coll., 1887.

G 61. ANOTHER, pentagonal, of similar form; semi-oriental subjects, buildings, animals, etc., in panels with cable borders; on lid a lizard.

Fig. 122.
H. 8.2 in. D. (of base) 4.1 in. Franks Coll., 1888.
A coffee pot (four or five-sided) with similar tapering body and dome-shaped lid is shown in Hogarth's "Rape of the Lock," published about 1717; it is, however, improbable that a piece of such fine white ware as this was made before 1725.

FIG. 122 (G 61).

G 62. COFFEE CUP, octagonal; eight panels, with hunting and domestic scenes, arms, figures, birds, and animals.

About 1730.
H. 2.7 in. D. (with handle) 3.6 in. Franks Coll.
See Church, *Some Minor Arts*, etc., p. 45.

G 63. BOWL, with similar ornaments in ten panels.

About 1730.
H. 2.9 in. D. 5.3 in. Willett Coll., 1887.

G 64. MILK JUG AND COVER, hexagonal, with similar ornament.

About 1730.
H. 6 in. D. (with handle) 4.2 in. Franks Coll., 1887.

G 65. TEAPOT, in shape of a house, with chimney on lid; spout in form of a goose's neck, held from behind by a hand and arm.

About 1730. *Plate* 21.
H. 5.7 in. D. (with spout and handle) 7.8 in. Willett Coll., 1887.

G 66. ANOTHER, of lozenge section, with raised scallop-shells and impressed bands of key and chain patterns, etc.; spout with fish's mouth, snake, hand, and mask; moulded foot.

About 1730.
H. 5.6 in. D. (with spout and handle) 7 in. Franks Coll., 1887.
Cf. Solon, plate xxviii.

G 67. CREAM JUG, of lozenge section, with similar ornament.

About 1730.
H. 2.5 in. D. (with handle) 3.5 in. Willett Coll., 1887.

G 68. TEAPOT, in form of a ship; pointed oval foot; dolphin handle; spout supported by a dolphin; lion on lid; on lower part of body is inscription THE VESSEL THAT ADMARAL VERNON WAS IN AT TAKING PORTOBELLO THE BURFORD; on shoulder a small figure of (?) Admiral Vernon.

About 1739.
H. 6.9 in. D. (with spout and handle) 7.5 in. Edkins Coll., 1891.

G 69. "LOVER'S" TEAPOT, heart-shaped; ornamented with vine sprays and grapes; spout with fish's mouth and conventional ornament on sides.

About 1740. *Plate* 21.
H. 4.9 in. D. (with spout and handle) 6.4 in. Franks Coll., 1891.
See Church, *Some Minor Arts*, etc., p. 42, fig. 4.

G 70. TEAPOT, bag-shaped, of salt-glazed agate ware; pecten-shell ornament, with cherubs, etc.; spout, with fish's mouth and formal ornament; oval lid, with scalloped sides; oval base.

About 1746. *Fig.* 123.
H. 4.3 in. D. (with spout and handle) 6 in. Willett Coll., 1887.
The veining is of a puce colour derived from manganese.

G 71. ANOTHER, of similar shape, with pecten-shell ornament and floral designs in the spaces; scallop-shells on lid; the reliefs have been oil-gilt.

H. 5.1 in. D. (with spout and handle) 6.1 in. Franks Coll., 1887.
In the Victoria and Albert Museum is the mould for a cream jug with similar shell design, signed *R. W.* (= Ralph Wood) and dated 1749.

G 72. ANOTHER, with globular body flattened above and below, and broken by an angular ridge round the middle; scallop-shell and acorn designs and conventional foliage; octagonal spout; three claw feet.

About 1740.
H. 5.7 in. D. (with spout and handle) 7.7 in. Franks Coll.

G 73. TOY TEA SERVICE, including teapot, sugar bowl, cream jug, and three cups with saucers; ornamented principally with floral designs.

About 1740.
H. (of teapot), 2.6 in. Franks Coll.

G 74. TEAPOT, globular; three claw feet, with lion masks; applied ornament in relief, coloured green, blue, yellow, etc.; boy Bacchus with one foot on barrel, vine leaves and grapes, and conventional star-shaped designs.

About 1746.
H. 4.2 in. D. (with spout and handle) 5.5 in. Soden Smith Coll.: Franks Coll., 1891.
A potter named Bacchus married the widow of one Astbury, of Lane Delph, perhaps Thomas Astbury. It is possible that this piece may have been made by him: hence the incongruous ornament.

FIG. 123 (G 70).

FIG. 124 (G 77).

G 75. ANOTHER, in form of a kneeling camel, with square housing; scattered floral ornaments on body, a camel and a large gnat on neck, and a laden camel and inscription *Theres none Will or Dare* on the housing.

About 1746. *Plate* 21.
H. 6.1 in. D. (with spout and handle) 6.4 in. Soden Smith Coll.: Franks Coll., 1891.

G 75*a*. ANOTHER, similar, with ornament differing in detail; two profile busts on the housing and a bird and fish on the neck.

H. 4.3 in. D. (with spout and handle) 5.7 in. Willett Coll., 1887.

G 76. ANOTHER, in form of a squirrel holding a nut; ribbed handle; floral ornament, birds, etc., scattered over the body, spout, and head.

About 1750.
H. 5.2 in. D. (with spout and handle) 5 in. Willett Coll., 1887.

G 77. ANOTHER, with globular body, flattened at sides; ornamented with a band of incised chevrons crossed by diagonal ribs, with rough borders of clay shavings gilt; on the rest of the body are traces of gold size; dolphin handle; spout with mask; lion on lid.

About 1750. *Fig.* 124.
H. 5.1 in. D. (with spout and handle) 7.6 in. Franks Coll., 1887.
The incised and ribbed ornament is after the style of the German stoneware made at Creussen.

G 78. ANOTHER, hexagonal, with curved sides; oval panels with leaf borders, containing an ostrich and Chinese subjects; lion and leafage on lid.

About 1750.
H. 5.8 in. D. (with spout and handle) 7.1 in. Willett Coll., 1887.

G 79. ANOTHER, globular, with crab-stock handle and spout; stamped ornament applied, vine tendrils, etc., insects and reptiles; the reliefs are coloured.

About 1750.
H. 3.6 in. D. (with spout and handle) 7.2 in. Willett Coll., 1887.

G 80. ANOTHER, bag-shaped, of quatrefoil section; scallop-shell and acorn patterns; two figures and key pattern borders; three feet, with shell ornaments; roughly coloured.

About 1750. *Plate* 23.
H. 5.1 in. D. (with spout and handle) 6 in. Franks Coll.

G 81. ANOTHER, globular, with ribbed handle and spout with cabbage leaf pattern; painted in colours with flowers and a panel on each side, inscribed *Bohea Tea.*

About 1750.
H. 4.3 in. D. (with spout and handle) 7.4 in. Willett Coll., 1887.

G 82. ANOTHER, globular, with crab-stock handle and spout and three claw feet with masks; stamped floral ornaments applied; the whole coated with a deep blue glaze; traces of gilding on the reliefs.

H. 5.3 in. D. (with spout and handle) 7 in. Franks Coll., 1888.
This kind of ware is supposed to have been made by William Littler, of Longton, between the years 1745 to 1750. *See* Church, p. 58. The blue is comparable with that used on the Longton Hall porcelain.

G 83. MILK JUG, of similar ware.

Plate 24.
H. 5.2 in. D. (with handle) 3.7 in. Given by Prof. A. H. Church, F.R.S., 1887.

G 84. TEAPOT, globular, with crab-stock handle and spout and three claw feet with masks; applied vine scroll; on lid a bird.

About 1750. *Plate* 22.
H. 4.6 in. D. (with spout and handle) 6.4 in. Willett Coll., 1887.
This teapot has been attributed to Jackfield on account of the vine scroll, which may be compared with O 4-8, pieces which are, however, of doubtful provenance; they may well be the work of Whieldon or some of his Staffordshire contemporaries.

G 85. ANOTHER, globular, with crab-stock handle and spout, veined with black; painted in colours; on each side a panel with (1) a bust of Frederick the Great to left and legend *Fred. Prussiæ Rex*, (2) the crowned eagle, with shield of arms and motto *semper sublimis;* ground of ermine spots.

About 1758. *Plate* 24.
H. 3.2 in. D. (with spout and handle) 6.3 in. Franks Coll., 1887.

G 86. ANOTHER, barrel-shaped; painted in colours, with rose sprays on a ground of uneven blue; spout, with moulded leaf pattern.

About 1760.
H. 4.7 in. D. (with spout and handle) 7 in. Franks Coll., 1887.

G 86*a*. ANOTHER, globular; painted in colours, with floral designs in panels reserved on a maroon ground.

About 1760.
H. 4.4 in. D. (with spout and handle) 7 in. Franks Coll., 1891.

G 87. TEA CADDY, of quatrefoil section; ware of light buff tone; ornamented with scallop-shells, oak leaves and acorns; on shoulders a band of conventional floral design; borders of key pattern; lid wanting.

About 1740.
H. 3.5 in. L. 3.7 in. Franks Coll., 1887.

G 88. ANOTHER, of oblong section; creamy white ware, with buff tints in parts; growing plants on each side, with labels inscribed (1) (?) *Herb Te* . . . , (2) CIA *or* TE *herb;* lid wanting.

About 1750. *Plate* 22.
H. 3.8 in. B. 2.9 in. Franks Coll., 1887.
Cf. Church, fig. 41.

G 89. ANOTHER, double, each part of rectangular section; stoppers of floral design; ornamented with a Chinese figure with bird, repeated on each side, over a diaper of key pattern; on shoulders, trellised panels on ribbed ground.

About 1750.
H. 5. in. L. 5.7 in. Willett Coll., 1887.

G 90. CREAM JUG, bag-shaped, with rim cut in ogee form; three legs, with claw feet and faint masks; stamped ornaments applied, birds and conventional designs, dabbed over with a puce colour derived from manganese.

About 1730.
H. 3.4 in. D. (with handle) 3 in. Willett Coll., 1887.
Cf. G 2, a specimen of Elers ware.

G 91. ANOTHER, with plain rim, moulded handle, three claw feet with scallop designs; stamped ornament applied, floral design and bird below spout.

About 1740.
H. 3.3 in. D. (with handle) 3.1 in. Franks Coll.
See note on G 32.

G 92. ANOTHER, bag-shaped, with rim cut in ogee form; ribbed handle; painted in colours, with flowers.

About 1750.
H. 3.8 in. D. (with handle) 3.4 in. Franks Coll., 1887.

G 93. COFFEE CUP, expanding towards rim; lower part with ten grooved compartments deepening towards base; painted in colours, with floral designs; lozenge diaper, with gilding in five of the panels.

About 1750.
H. 3 in. D. (with handle) 3.5 in. Soden Smith Coll.: Franks Coll., 1891.

G 94. JUG AND COVER, with globular body and high neck; lip-spout, with strainer; painted in colours, with floral designs; lozengy border.

About 1760. *Plate* 23.
H. 9.2 in. D. (with handle) 6.3 in. Willett Coll., 1887.

G 95. ANOTHER, without cover; painted in colours, with man drinking on one side and flute-player on the other; in centre an ornamental panel, inscribed *Success to Mr. John Calverly of Leeds;* scroll border; lozengy diaper on spout.

H. 7 in. D. (with handle) 5.8 in. Staniforth Coll.: Edkins Coll.: Franks Coll., 1891.
J. Calverley was Mayor of Leeds 1772-1785 and 1798. There is no trustworthy evidence that salt-glaze was made at the Leeds Pottery. It should, however, be noted that in 1760 Robinson and Rhodes, of Leeds, enamellers, advertised that they enamelled "stoneware, which they sell as cheap as in Staffordshire." This was no doubt salt-glaze, but nothing is said as to where it was procured. See *Historical Notices of the Leeds Old Pottery*, by J. and F. Kidson, p. 48.

G 96. SALT-CELLAR, with globular body, one side moulded with a rude face, the other cut in an openwork design; circular foot, with inscription beneath $\overset{M}{R\,M}$ 1744 incised and filled with black slip.

H. 3 in. D. 3.1 in. 1889.

G 97. PEPPER CASTER; bag-shaped body, spreading foot, and rounded top; painted in colours, with floral designs.

About 1750.
H. 4.8 in. Franks Coll., 1888.

G 98. "BLOCK" for making moulds for sauce boats; yellowish ware; ground divided into plain panels; basket-work rims; shell ornament at back and below spout.

About 1750.
H. 3.4 in. L. 5.8 in. Given by Lady Charlotte Schreiber, 1889.
The ornament was evidently borrowed from the silver work of the time.

G 99. SAUCE BOAT, with two handles at sides and a spout at either end; three claw feet scalloped; ornamented with oak leaves, acorns, birds, lions, etc., spotted with blue.

About 1740. *Plate* 25.
H. 3 in. L. 6.3 in. Soden Smith Coll.: Franks Coll., 1891.
Cf. Solon, plate xxxii.

G 100. ANOTHER, with single spout and handle; moulded in cauliflower pattern.

About 1750.
H. 2.7 in. L. 4.7 in. Franks Coll., 1887.

G 101. ANOTHER, with tray; moulded with pattern of overlapping leaves; stalk handle; leaf-shaped tray, with three feet.

About 1750.
Total H. 5.8 in. Total L. 10.1 in. Reynolds Coll.: Willett Coll., 1887.

G 102. EGG-STAND, with three pear-shaped shells with notched borders, resting on a trefoil tray with scalloped leaves; arched handle.

About 1755.
L. 6.1 in. Willett Coll., 1887.

G 102*a*. EGG CUP, with cylindrical body, cut in openwork, covering an inner shell; spreading foot and short baluster stem.

Underneath is scratched a workman's mark, (?) the letter W.
About 1740.
H. 3.3 in. D. 2.3 in. Willett Coll., 1887.
Cf. similar openwork on G 96.

G 103. SWEETMEAT STAND, consisting of four scallop-shells with a bird perched at the junction, resting on a rock and shell-work base.

About 1760.
H. 3.8 in. D. 8.3 in. Willett Coll., 1887.
Similar stands were made in porcelain at Chelsea, Worcester, Plymouth, and other factories.

G 104. BASKET, with openwork side: stamped floral ornaments applied at intervals.

About 1765. *Plate* 21.
D. 8.9 in. Franks Coll.
The Baddeleys of Shelton are said to have made these baskets. See *Catalogue of a small Collection exhibited in the Museum at Hanley*, by M. L. Solon, 1890, No. 63.

G 105. PICKLE TRAY, triangular, with sloping sides; ornamented in very sharp relief with scroll-work, scallop-shells in angles, and vine and crowned head on one side.

About 1730. *Plate* 22.
L. 4.5 in. Franks Coll., 1887.
See Church, *Some Minor Arts*, etc., p. 46. A metal mould for a pickle tray with similar ornament was exhibited in the Museum of Practical Geology. See *Cat. M.P.G.*, G 167.

G 106. PAIR OF "PATTY-PANS," moulded in form of a star of six points, with two small points between each.

H. 1.2 in. D. 3.5 in. Soden Smith Coll.: Franks Coll., 1891.

G 107. ANOTHER, with spreading band round lower part.

H. 1.1 in. D. 2.5 in. Soden Smith Coll.: Franks Coll., 1891.

G 108. TRAY, of quatrefoil shape, with arabesque scroll-work in sharp relief.

About 1730.

L. 5.3 in. Franks Coll., 1887.

G 108*a*. ANOTHER, square, with truncated angles; sloping sides; ornamented in sharp relief with shield of arms, crest and mantling in centre, and birds, animals, trees, etc., on sides.

About 1740.

L. 4.2 in. Willett Coll., 1887.

G 109. ANOTHER, leaf-shaped, with short stalk and three feet.

About 1750.

L. 4.8 in. Given by Henry Willett, Esq., F.G.S., 1887.

G 110. ANOTHER, in form of a cabbage leaf, on three cinquefoil feet.

About 1750.

L. 9.1 in. Willett Coll., 1887.

G 111. DISH, of oblong eightfoil shape, ornamented with geometrical basket-work pattern in square and triangular panels.

About 1760.

L. 7.9 in. Franks Coll., 1887.

The best known basket-work pattern has been traced to Aaron Wood by means of a mould of his dated 1759. *See* Church, *Some Minor Arts*, etc., p. 43, who holds that these designs are adapted from the Japanese patterns on the Awaji and Kioto wares. It must, however, be remembered that Japanese earthenware was scarcely known in this country before about 1860.

G 112. PLATE; rim with ogee edging, ornamented with two busts of Frederick the Great, military trophies, eagles, etc., on a trellised ground interrupted by two panels with legend THE KING OF PRUSSIA; in the centre is a trellised ornament, surrounded by a border of feather scrolls in oil-gilding; the entire rim is oil-gilt.

About 1758.

D. 9.3 in. Franks Coll., 1887.

The popularity of the King of Prussia in this country is attested by the following extracts from Horace Walpole's letters to Sir Horace Mann (No. ccciv., dated 1758):—"Mr. Pitt is in bed with the gout and the King of Prussia writing sonnets to Voltaire: but his Majesty's lyre is not half so charming as his sword: if he does not take care Alexander will ride home upon his verses. All England kept his birthday: it has taken its place in our calendar next to Admiral Vernon's & my Lord Blakeney's, & the people, I believe, think that Prussia is part of *Old England*." Again in No. cccxxv. :—"It is incredible how popular he is here: except a few who take him for the same person with Mr. Pitt, the lowest of the people are perfectly acquainted with him: as I was walking by the river the other night, a bargeman asked me for something to drink the King of Prussia's health."

G 113. ANOTHER, with rim similarly ornamented with bust of Frederick the Great, an eagle and military trophy, and three panels, inscribed respectively (1) SUCCESS TO THE (2) KING OF PRUSSIA (3) AND HIS FORCES.

D. 9.1 in. Franks Coll., 1887.

Cf. H 26.

G 114. ANOTHER, without inscription, the rest of the ornament on rim repeated.

D. 9.2 in. Franks Coll., 1887.

G 115. ANOTHER; on rim eight shaped panels with trellis designs, the spaces filled with herring-bone and basket-work, oil-gilt; the centre ornamented as in G 112.

About 1758.
D. 9 in. Franks Coll., 1887.

G 116. ANOTHER, with floral sprays in relief on rim; painted in colours; Watteau design in centre; border with panels of half-flowers and trellis pattern on sides.

Plate 23.
D. 9.2 in. Franks Coll.

G 117. ANOTHER; octagonal rim with chamfered corners, ornamented with basket-work; pierced sides; circular panel of chain trellis pattern in centre with scroll border.

About 1765.
D. 8.4 in. Franks Coll., 1887.

G 118. ANOTHER, octagonal, transfer-printed in lilac, with river scene and ruins; four views on rim.

About 1760.
D. 8.3 in. Willett Coll., 1887.
Transfer-printed at Liverpool by Sadler and Green. Salt-glaze was made at Liverpool, and though it was not unusual for the potters of Staffordshire and elsewhere to send their wares to be printed by Sadler and Green, there is no reason why this piece should not be a specimen of Liverpool make.

G 119. POSSET CUP, with two handles; globular body; wide spreading mouth; incised inscription *Mary Cowdal of Frolsworth*, 1750.

H. 4.4 in. D. (with handles) 7.3 in. Willett Coll., 1887.
Frowlesworth is in the district of Lutterworth, Co. Leicester.

G 120. MUG, bag-shaped, with scratched ornament coloured blue; panel with scroll border inscribed *Wenman and Dashwood Old Interest for Ever no Double Return.*

H. 3.5 in. D. (with handle) 3.8 in. Given by Henry Willett, Esq., F.G.S., 1874.
The inscription alludes to the Oxfordshire contested election of 1754-5.

G 121. MUG, cylindrical, with scratched ornament coloured blue; a bird among flowers and inscription I P 1755; inside is a mouse, brown glazed with white slip eyes.

H. 3.7 in. D. (with handle) 3.6 in. Willett Coll., 1887.

G 122. TANKARD, slightly expanding above and below; painted in colours, with floral sprays and ornamental panel in front, with bust of Frederick the Great to left on a turquoise blue ground, and inscription *Fred. Prussiæ Rex.*

About 1758. *Plate* 23.
H. 6.3 n D. (with handle) 5.7 in. Willett Coll., 1887.

G 123. MUG, oviform, with ribbed neck nearly cylindrical; applied oval medallion in front, with bust of George III. to right and initials G R; incised leaf ornament; decorated parts coloured blue.

About 1761.
H. 5.9 in. D. (with handle) 4.6 in. Franks Coll.

G 124. ANOTHER, barrel-shaped; similar ornament, with oval medallion embossed with a crown and initials G R; border of semi-circles.

H. 3.7 in. D. (with handle) 4 in. Willett Coll., 1887.

G 125. ANOTHER, almost cylindrical; yellowish ware; similar ornament.

H. 6.1 in. D. (with handle) 6.2 in. Willett Coll., 1887.

G 126. ANOTHER, of white glazed earthenware, with form and ornament similar to G 123.

Mark stamped underneath W T & Co.
H. 6 in. D. (with handle) 4.7 in. Franks Coll., 1887.
Made in imitation of the salt-glaze mugs of a similar class, but of a softer material than stoneware. Shaw, p. 181, mentions W. and John Taylor, of the Greenhead Pottery (? Burslem), about 1750: possibly the firm may have been styled W. T. & Co. ten years later. The same firm also made salt-glazed stoneware, some of which is very translucent; the practice of marking their ware is exceptional among salt-glaze manufacturers.

G 127. ANOTHER, of fine white ware; oviform body; ribbed cylindrical neck; ornament similar to that of G 124.

Plate 24.
H. 3.5 in. D. (with handle) 4 in. Franks Coll.
This piece is translucent in parts; it is not quite so hard as stoneware and is not salt-glazed. It seems to answer in many ways to the specification in Thomas Billing's patent of 1722, "for making the most refined earthenware of a nature and composition not only transparent but so perfect in its kind as, contrary to the nature of all other earthenwares, to resist almost any degree of heat." This mug, however, is more likely to be of a date about forty years later than 1722.

STAFFORDSHIRE WARES *(continued)*

EARTHENWARE

MEANWHILE lead-glazed earthenware had advanced step by step with the salt-glaze; indeed, it had benefited by each successive improvement applied to the latter ware. The body was whitened by the introduction of the Devon and Dorset clays, first as a wash and afterwards as an ingredient of the paste; it was further sharpened and hardened by the admixture of ground flint (*see* footnote on p. 169), and the glaze had greatly profited from the addition of flint to the lead ore. The progress made by John Astbury, and the particular kinds of ware most frequently associated with his name, have been already described (p. 169); that which next claims attention may conveniently be divided into two classes, (1) "variegated" and (2) "cream" wares.

(1) *Variegated ware.*—The processes of "combing" and "marbling" have already been noticed on costrels of the sixteenth century, and again in an improved form on the posset-pots, piggins, owl-jugs, etc., of the seventeenth century, and the methods of producing these effects with coloured slips have been described on p. 98. A specimen of Dwight's Fulham stoneware was seen to be enriched with marbled bands; similar marbling is found on the only existing specimen of Place's ware (*see* p. 160); and two pieces of neat red earthenware, finely marbled with a slip of darker clay, were attributed to John Astbury, G 37 and G 38. In connection with the last examples, it will be of interest to note that a patent was taken out in 1724 by Robert Redrich and Thomas Jones[1] for "staining, *veining*, spotting, clouding, damascening, or otherwise imitating the various kinds of marble, porphyry, and other rich stones, tortoise-shell, etc., on wood, stone, or *earthenware*."

So far surface marbling only seems to have been practised, but a new departure was made in the middle of the eighteenth century, when the treatment was extended to the whole "body."[2] Ware thus variegated is known as "agate" ware, and was made in great perfection by Dr. Thomas Wedgwood, Thomas Whieldon, and, in his earlier days, by Josiah Wedgwood.[3] From the nature of the material it is clear

[1] *See* Solon, p. 93.

[2] This was effected by taking slices of clays of two or more colours and slapping them together in a lump; the lump was then cut with a wire transversely into strips, which were in their turn treated in the same manner: this process was repeated until the clays were satisfactorily blended.

[3] Josiah Wedgwood stated that the public were tiring of the agate and tortoise-shell wares in 1759: *see* note quoted by Gatty in the *Catalogue of a Loan Collection of Wedgwood's Works* at Liverpool, 1879.

that agate ware could not be thrown on the wheel or made by casting. It must have been either pressed in a mould or built up by hand; the lathe was used for finishing it, and a pinch of cobalt added to the glaze greatly improved the tone of the colouring. Solon[1] thinks that pressing was occasionally practised in these cases before it came into general use about 1750.[2] The solid agate was superseded by another kind, in which the same effect was obtained by an improved process of surface-marbling perfected by Josiah Wedgwood.

"Tortoise-shell" and "clouded" wares were made by dabbing with a sponge on the unglazed surface oxides of manganese, copper, and cobalt, and antimony or ochre, which when fired resulted in splashes of purplish-brown, green, blue, and yellow respectively; the soft rich effect produced by the skilful blending of these colours is seen at its best on Whieldon's wares. Thomas Whieldon began work at Little Fenton or Fenton Low about 1740, and did not retire until about 1780, eight years before his death; and although many potters in the middle of the eighteenth century were engaged in making variegated earthenware, such were the fertility and success of this master of the craft that "Whieldon ware" has come to be the current name for this whole class. How far this success was due to the ability of those who worked with him can only be conjectured, but we know that he extensively employed Aaron Wood, the "block-cutter," to prepare his moulds, and that Josiah Wedgwood worked in partnership with him from 1753 or 1754 to 1759, while among his apprentices were Josiah Spode, W. Greatbach, and R. Garner, all destined to be distinguished potters.

About 1754 Wedgwood perfected a fine green glaze, which may or may not have been his own invention, and the introduction of Whieldon's famous "cauliflower ware" can be traced to about this time; "melon" and "pineapple" wares and other fanciful productions followed, and Wedgwood's green glaze, which very soon became common property, may be recognised on nearly all these varieties.

(2) *Cream ware.*—All this time the potters had been striving to obtain a white ware less rough to the touch and less brittle in use than salt-glaze, and their efforts had resulted in successive improvements in the cream-coloured earthenware which Thomas Astbury is reputed to have first made about 1725. By the middle of the century fairly satisfactory results had been produced by means of a lead and flint glaze on the ordinary salt-glaze body. The lead had hitherto been dusted on in a state of powder, but now Aaron Wedgwood and William Littler introduced the practice of mixing a fluid glaze and immersing their wares, and the same potters are credited with the discovery that a pinch of cobalt rendered the creamy lead glaze whiter. Another important advance was made about this time by Enoch Booth, who, according to Shaw, was the first to fire his pottery to a biscuit state before dipping it in the fluid glaze.

[1] *Art of the Old English Potter*, p. 195.

[2] *Id.*, p. 105. There is a teapot in the Liverpool Museum with scratched inscription, stating that it is the first teapot that ever was pressed, "dated and signed *J. Hollingshead* 175." In the Wedgwood Institute, Burslem, is another of cream ware, inscribed "The first moulded Teapot ever made in the poteries. Modeled by J. Hollinshead."

With regard to the decoration, it is said that blue painting under the glaze was first attempted by R. and J. Baddeley, of Shelton, about 1750,[1] but there is in this collection a bowl (H 41) so decorated which bears the date 1743. Enamelling over the glaze on cream ware was successfully carried on about this time by Mrs. Warburton, of Cobridge; she is also reputed to have made improvements in the ware itself. The process of transfer-printing was discovered[2] by Sadler, of Liverpool, about 1750, and for some time Staffordshire wares were sent there for this kind of decoration, but the secret soon found its way into the Potteries. Josiah Wedgwood[3] paid special attention to the perfection of the cream ware, and after it had been honoured by royal patronage in 1765 he changed its name to "queen's ware"; it reached its final development in his hands in 1769, when "growan stone" from Cornwall was introduced into the body.

Few marks are found on either the variegated or early cream wares, and, as the patterns and processes of leading potters were pirated without hesitation, the maker of any particular piece can rarely be named with confidence. It is, however, probable that a considerable proportion of so-called Whieldon ware may be fairly attributed to the Little Fenton potter, as he was undoubtedly the greatest producer of this class of earthenware, though it is practically certain that some of the finest specimens came from the hands of Josiah Wedgwood during his partnership with Whieldon and a few years immediately following it. But we must not forget that a great many potters were working on the same lines about the middle of the eighteenth century,[4] and that almost every kind of earthenware mentioned in this section was successfully imitated at Liverpool, while the manufacture of cream ware in the last half of the century was almost universal in Staffordshire, and had spread to all the important pottery centres throughout the country.

About 1780 the potters had succeeded in making a fine white earthenware with a practically colourless glaze, a few examples of which are included in this collection; but it seems to have arrived too late, only to find the perfected cream ware firmly established in the popular estimation, while a crop of iron-stone chinas and semi-porcelains was springing up on every side ready to beat it with its own weapons—whiteness, smoothness, and durability.

The different kinds of lustre—copper, steel, silver, and gold-pink—were introduced into Staffordshire during the last years of the eighteenth century, and it is said that John Hancock[5] first employed the three last varieties when working for Spode at Stoke-upon-Trent. Wedgwood made extensive use of the pink lustre produced from gold, and Wilson, of Hanley, seems to have been a prominent maker of the true copper and silver lustres obtained by reduction from the metals themselves; among the other potters who used these processes were Daniels, Brown, and Booth.

[1] *See* Solon, p. 103.

[2] *See* p. 149.

[3] *See* p. 207.

[4] *See* exhaustive lists given by Chaffers and Jewitt; several prominent names have already been mentioned in connection with salt-glaze.

[5] *See* Haslem, *The Old Derby China Factory*, p. 126.

Lustres made outside Staffordshire include a copper lustre manufactured at Frank's pottery at Brislington, near Bristol, in the latter part of the eighteenth century, and a number of common lustres with very little *reflet*, which were fired in the ordinary enamelling kiln, and were in use at various places, such as Swansea and Sunderland; in the last-named district a pink lustre was largely used.

FIGURES

The principal Staffordshire figure-makers, according to Church, were Ralph Wood, J. Wedgwood, Voyez, Neale & Co., Enoch Wood, Wood and Caldwell, Bott & Co., Wilson, Lakin and Poole, and Walton; and he considers that in this list the orders of time and merit very nearly coincide. It has been too often asserted that the first mentioned potter was father of Aaron Wood, the "block-cutter." This mistake, which will put anyone arranging a collection in more than one serious chronological dilemma, has arisen from faulty research in the first instance and blind copying in the others. The fact is that Ralph and Aaron Wood were brothers, sons of one Ralph Wood, who is described as a miller in an indenture dated 1731;[1] the former was baptised in February, 1716, and buried in 1772. Of his career little is known, beyond the following details:—He married Mary Wedgwood, who was born in 1715;[2] he worked at the Hill factory, Burslem; the initials R.W. on a salt-glaze block, dated 1749, are probably his.[3] His undoubted skill and originality are fairly represented in the series of figures H 65 to H 71. The later pieces bearing the Ralph Wood mark, such as the well-known bust of Washington, and no doubt H 72, H 74, and H 75 must be attributed to his second son, Ralph (b. 1748—d. 1797), who was a worthy successor to his father's name. That he too worked at Burslem is further proved by an iron box, which bears the inscription *Ralph Wood, potter, Burslem, Staffordshire*, 1787.[4]

With regard to Josiah Wedgwood, there are in existence several statuettes of considerable merit bearing the mark WEDGWOOD, which may fairly be assumed to be the work of the great potter before he devoted himself to "basalt" and "jasper" wares. Enoch Wood, the youngest son of Aaron Wood, was born in 1759, and died in 1840; he was a good modeller, and succeeded his father about 1780. Caldwell worked in partnership with him from 1790 to 1818.

Voyez was a modeller of great skill, who worked for Wedgwood in 1768, for Palmer in 1769, and subsequently for other potters, as well as on his own account, and in partnership with Hales, of (?) Cobridge; a rustic jug of well-known type (R 25) is signed by him and dated 1788.

Wilson entered into partnership with Neale, of Hanley, about 1778, and eventually succeeded to the ownership of the firm; his brother followed him in 1802, and the works remained in the family till 1820.

[1] *See* Shaw, p. 151; the indenture by which Aaron Wood was apprenticed to Dr. Thomas Wedgwood, of Burslem.

[2] *See* J. Ward, *History of the Borough of Stoke-upon-Trent*, p. 153.

[3] *See* G 71.

[4] *See* Jewitt, Vol. II., p. 279.

According to Chaffers (p. 648), Lakin and Poole worked at Hanley from about 1770 to 1795, and the same authority (p. 639) gives the dates of John Walton's work at Burslem as about 1806 to 1839. Other late figure-makers were Salt, of Hanley, and Dale, of Burslem.

The early figures are enriched with the colours used on Whieldon's clouded wares (*see* p. 192), and this scheme of decoration seems to have survived on these ornaments for some time after it had been superseded by enamelling and printing on the ordinary wares. Although a few of the productions of the Staffordshire modellers display considerable skill and inventive powers, the bulk of them are of little merit, and rarely rise above an imitation of the contemporary porcelain.

H 1-41. These pieces are made as a rule of a fine earthenware of light buff tint with a transparent lead glaze, which produces a creamy surface where it has no additional colouring.

H 1. TEAPOT, with globular body, fawn-coloured; spout, handles, and stamped ornaments in white clay, touched with green; on either side a seeded cinquefoil with vine sprays; a kind of anthemion border on shoulders and lid.

About 1750.
H. 4.2 in. D. (with spout and handle) 7 in. Soden Smith Coll.: Franks Coll., 1891.
In the style of Astbury's ware.

H 2. ORNAMENT, in form of a dove-cot, hexagonal; baluster stem and bell foot; mottled with various shades of brown, green, etc.; doves on the roof and at the windows, and inscription A NEW PAVILION.

About 1750. *Plate* 26.
H. 8.6 in. D. 4.4 in. 1891.
A similar piece made by T. Whieldon, of Little Fenton, was destroyed in the Alexandra Palace fire in 1873. *See* Church, p. 33.

H 3. FLOWER VASE, in form of a cornucopia, splashed with green, purplish-brown, etc.; back flat; front moulded in relief, with a bust of Plenty in a shaped panel, scattered flowers on the ground, borders of leaf pattern pierced and ivy on the twisted end.

About 1750. *Plate* 25.
H. 10.4 in. B. 8.1 in.
Whieldon ware. *Cf.* G 55, a specimen of salt-glaze with the same ornament reversed.

H 4. SAUCE BOAT, with splashes of purple, green, and brown; raised ornament of leaves and flowers, including large sprays of fox-glove.

About 1750. *Plate* 28.
H. 3.4 in. L. (with handle) 6.8 in. Franks Coll., 1887.
Whieldon ware.

H 5. COFFEE POT AND COVER; bag-shaped body; scroll spout; rustic handle; stamped ornaments in relief splashed with purplish-brown, crowns, trophies, etc., and two busts of Frederick the Great on shoulders, with initials K P between them.

About 1758.
H. 8.7 in. D. (with spout and handle) 6.8 in. Franks Coll., 1887.
Whieldon ware.

H 6. ANOTHER, splashed with green and purplish-brown; leaf moulding on spout; similar ornaments, including busts of Frederick the Great supported by a lion and trophy, scroll borders, and on the lid heads with winged crowns.

About 1758.
H. 7.2 in. D. (with handle and spout) 6.1 in. Franks Coll.
Whieldon ware.

H 7. TEAPOT, oviform, with tortoise-shell colouring; stamped ornaments applied; two figures repeated, trellis-work, interlacings, trees, and formal ornament; handle and hexagonal spout, with basket-work, etc., in low relief.

About 1760.
H. 5.3 in. D. (with spout and handle) 8 in. Franks Coll., 1887.

H 8. DISH, splashed with colours, green predominating; geometrical designs traced in scrolls in circular panel with cable border; scroll and trellis patterns and fruit on sides; pierced basket-work border.

About 1765.
D. 11.4 in. Franks Coll.
Whieldon ware.

H 9. PLAQUE, oval convex, splashed with purple and green; raised ornament; a fanciful coat-of-arms, viz., a punch bowl between a moon and star in chief and a lantern in base; crest, an owl perched on a barrel; supporters, Bacchus and Ceres; motto, *in nocte laetamur;* formal border.

L. 5.1 in. B. 4.4 in. Franks Coll., 1891.
Evidently the arms of some topers' club.

H 10. TEAPOT, oviform, splashed with purplish-brown with touches of yellow and green; crab-stock handle and spout; stamped ornament applied, a running scroll with formal roses; knob in form of a flower.

Probably made by Whieldon about 1760. *Plate* 26.
H. 4.6 in. D. (with spout and handle) 8.3 in. Edkins Coll.: Franks Coll.
Cf. Solon, plate xlvi.

H 11. ANOTHER, globular, of similar ware; floral scroll ornament.

Plate 22.
H. 2.8 in. D. (with spout and handle) 5.2 in. Willett Coll., 1887.

H 12. ANOTHER, oviform; ornamented in low relief, with basket pattern and two shaped panels enclosing a pineapple growing in a pot; the basket-work is coloured purplish-brown and the rest green.

Imitation Chinese seal mark.
About 1760.
H. 4.6 in. D. (with spout and handle) 7.3 in. Franks Coll., 1887.

H 13. MILK JUG AND COVER of the same set.

H. 5.4 in. D. (with handle), 3.6 in. Franks Coll., 1887.

H 14. SUGAR-BOWL of the same set; cover wanting.

Plate 28.
H. 2.7 in. D. 4.1 in. Franks Coll., 1891.

H 15. TEAPOT, hexagonal, splashed with green and purplish-brown; ornament in relief; Chinese figures, with birds, etc., on sides; strapwork on lid and bud-shaped knob; handle and spout, of cabbage leaf pattern, glazed green.

About 1754.
H. 5.2 in. D. (with spout and handle) 6.8 in. Franks Coll., 1887.
Whieldon ware.

H 16. TEA-CADDY, with pale greenish glaze and splashes of purplish-brown and yellow; square section; rounded shoulders; small neck, with bell-shaped metal cover; ornament in relief; on the sides (1) man with bird, (2) woman with child and basket (repeated) in Chinese style; conventional ornament on shoulders.

H. 6.4 in. B. 2.8 in.
Cf. preceding.

H 17. TEAPOT, oviform, with coloured glazes; ornament in relief; Chinese figure in garden on one side and ducks in pond on the other, in yellow, purplish-brown and a dark slatey colour; scroll handle and spout with leaf pattern glazed green; oval lid with shell knob.

Plate 25.
About 1756.
H. 4.1 in. D. (with spout and handle) 5.6 in. Franks Coll., 1887.

H 18. ANOTHER, in form of an apple; splashed with green, yellow, and purplish-brown; crab-stock handle; spout with cabbage leaf moulding; apple sprigs in relief on sides and lid.

Plate 27.
About 1756. Whieldon ware.
H. 3.6 in. D. (with spout and handle) 6.2 in.

H 19. ANOTHER, globular; moulded in pineapple pattern, and glazed with natural colours; handle and hexagonal spout impressed with formal patterns and glazed green.

Perhaps made by Whieldon and Wedgwood about 1755.
H. 4.3 in. D. (with spout and handle) 6.2 in. Franks Coll., 1887.

H 20. SUGAR BOWL, with cover, of similar ware.

Plate 27.
Franks Coll., 1887.

H 21. COFFEE POT, moulded as a cauliflower and glazed with natural colours; handle and spout moulded with leaf ornament and glazed green.

H. 10.2 in. D. (with spout and handle) 7.4 in. Franks Coll.
Much of this kind of ware was made by Whieldon about 1754.

H 22. ANOTHER, of similar ware; lid with four small radiating leaves.

H. 9.5 in. D. (with spout and handle) 7.4 in. Franks Coll.

H 23. TEAPOT, oviform, of similar ware.

Plate 27.
H. 4.3 in. D. (with spout and handle) 7 in. Franks Coll., 1887.

H 24. DISH, oval, of similar ware; the leaves arranged in a quatrefoil design.

L. 7.4 in. Franks Coll.

H 25. PAIR OF OCTAGONAL PLATES, with tortoise-shell colouring; rims nearly flat, with raised ribbed borders.

D. 8.5 in. Franks Coll., 1887.
Perhaps Whieldon ware; but similar specimens in the Liverpool Museum are stated to have been made in that town by Philip Christian (fl. 1769). *See* Mayer, *History of the Art of Pottery in Liverpool*, p. 25, where three specimens are figured.

H 26. PLATE, of similar ware; rim nearly flat, with ogee edging; moulded in relief with three panels inscribed (1) SUCCESS TO THE (2) KING OF PRUSSIA (3) AND HIS FORCES, and in the remaining spaces a bust of Frederick the Great, an eagle and a military trophy on trellised grounds.

About 1758. *Plate* 26.
D. 9.1 in. Franks Coll.
From the same mould as G 113.

H 27. ANOTHER; rim with seeded surface divided into six panels.

About 1760. Whieldon ware.
D. 8 in. Franks Coll.

H 28. FIGURE OF AN ELEPHANT, splashed with black, purplish-brown, etc.; flat rectangular base.

About 1750. *Fig.* 125.
H. 3.8 in. L. 6.9 in. Franks Coll., 1887.

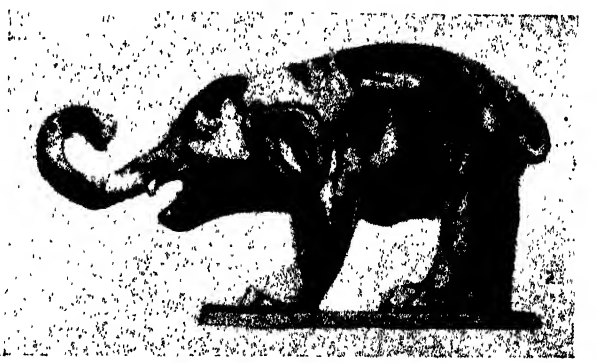


FIG. 125 (H 28).

H 29. TEAPOT, of solid agate ware, with red, brown, and black veining; flattened globular body; octagonal spout; three legs with human masks and claw feet.

Probably made by Whieldon about 1750. *Plate* 28.
H. 4.4 in. D. (with spout and handle) 7 in. Soden Smith Coll.: Franks Coll., 1891.
H 29-35 are classed as agate ware. It is, however, difficult to be quite certain whether the veining of some of the more complicated pieces is solid or only on the surface.

H 30. ANOTHER, with red veining, in the form of a squirrel holding a nut; head wanting; spout and body covered with floral ornament in low relief.

About 1750.
H. 4.8 in. D. (with spout and handle) 6.2 in. Franks Coll., 1887.
Cf. G 76, a salt-glaze piece evidently from the same mould, but showing the greater shrinkage of that kind of ware due to higher firing.

H 31. ANOTHER, with blue, red, yellow, and black veining; flattened globular body; hexagonal spout.

H. 4.8 in. D. (with spout and handle) 7.2 in. Franks Coll., 1887.
This kind of ware was perfected by Josiah Wedgwood in his partnership with Whieldon about 1754.

H 32. ANOTHER, of similar ware, on three legs.

Plate 28.
H. 4.7 in. D. (with spout and handle) 7 in. Franks Coll., 1891.

H 33. SAUCE BOAT, of similar ware; rounded body with moulded rim, large lip-spout and handle in form of a monster; three legs with lion masks and claw feet.

L. 8.3 in. H. 3.8 in. Franks Coll., 1887.

H 34. ANOTHER, with dark brown veining; hollow oval foot; ornament in low relief; basket, shell, and key patterns.

About 1760.
H. 3.1 in. L. 7.6 in. Willett Coll., 1887.

H 35. KNIFE HANDLE, of ware similar to H 33.

L. 3.1 in. Soden Smith Coll.: Franks Coll.
Perhaps made by J. Wedgwood.

H 36. SUGAR BOWL AND COVER; exterior marbled with red, brown, yellow, and black; borders with horizontal lines coloured green; two loop-handles on body and one on cover.

Late 18th century.
H. 4.5 in. D. (with handles) 5.2 in. Soden Smith Coll.: Franks Coll., 1891.

H 37. NIGHT-LIGHT STAND, with surface marbled with red, black, yellow, and pale blue; six arch-shaped panels cut out of the sides.

Mark, stamped on a white ornamental shield under the base, COPELAND & GARRETT.
H. 4.1 in. D. 3.9 in. Franks Coll., 1891.
Copeland & Garrett were in partnership in 1843 at their works at Stoke-upon-Trent.

H 38. GOBLET, with marbled glaze and band of black and white checker below rim.

Late 18th century.
H. 5.3 in. D. 4 in. Franks Coll.

H 39. VASE, with rich green glaze; oval section; lower part moulded in the form of two goats, one on each side facing opposite ways; floral ornament in relief.

About 1754.
H. 2.3 in. L. 2.7 in. Octavius Morgan Coll.: Franks Coll., 1891.
The design is borrowed from the Chelsea "goat and bee" cream jugs, examples of which may be seen in the B.M. Collection of Chelsea porcelain; but the present piece has no handle or lip-spout.

H 40. VASE, dice-box shaped, with green glaze on the exterior picked out with rings of impressed dots; band of raised beads under the lip.

Late 18th century.
H. 9 in. D. 6.4 in. Franks Coll.

H 41. PUNCH-BOWL, with creamy yellow glaze mottled with a soft purplish-brown; panels reserved and painted in slatey blue with flowers, birds, stag, etc., on exterior, and on interior with dog in centre and biblical scenes round the sides. Inscribed in an eightfoil panel under base $\frac{E.B}{1743}$.

Fig. 126.
H. 5 in. D. 10.1 in. Franks Coll., 1887.

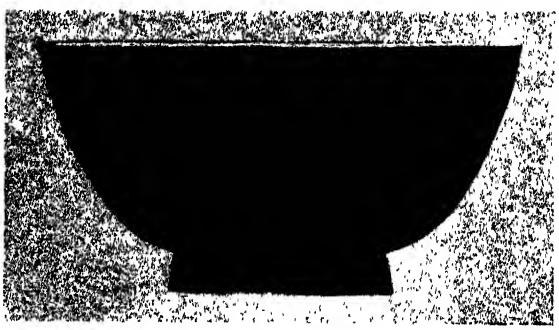


FIG. 126 (H 41).

H 42-54 are of similar body and glaze to the last forty pieces. The creamy glaze, of slightly varying depths of tone, is, however, not concealed by ground colours, but forms the principal feature of the ware. This kind of pottery is known as cream ware.

H 42. FIGURE OF A SQUIRREL eating a nut.

About 1750. *Plate* 24.
H. 7.5 in. D. 5.2 in. Franks Coll.
From the Soden Smith Collection: *see* the Catalogue No. 259, where it is described as "probably Whieldon ware."

H 43. MODEL OF A CRADLE, painted in blue, with wavy band, sprigs, and a basket of flowers at end; underneath are legends in various parts, *Saray* 1796, *ANC*, *W*, *GORM*, *D*.

L. 9.6 in. H. 4.7 in. Franks Coll., 1889.

H 44. PLAQUE, oval, with male bust to right in relief; stroke and dash border; wreath on lower half of the frame, and on top two dolphins with crossed tails; sparingly painted in colours.

About 1770.
L. 6.5 in. Franks Coll., 1887.

H 45. PLAQUE, quatrefoil-shaped, with raised rim; ornamented in relief with shield of arms, viz., a lion rampant, with crest, a demi-lion rampant issuant from a crest wreath; formal floral decoration. On the back is stamped E W, and the following inscription is painted in red: *Memorandum. "These Arms were modell'd by Enock Wood* A.D. 1771, *being then in the 12th year of his age. Signd William Wood. This piece was found in the possession of W^m Wood Modeler after his desceace with the above memorandum in his hand writing in ink and is now in* 1821 *thus transcribed more durably. This Arms was copied from a rough drawing found on the wall in Chedleton Church there said to be—Woods Arms."*

L. 10.9 in. B. 10.8 in. Franks Coll., 1887.
E. Wood worked at Burslem.

H 46. PLATE, octagonal; rim nearly flat with raised edges, and ornament in relief consisting of six sprigs of *prunus*.

About 1756.
D. 8.7 in. Franks Coll., 1887.
The design is copied from early Bow or Chelsea porcelain.

H 47. PLATE, painted in brown, with a portrait bust inscribed LORD NELSON B^N 1758 D^D 1805; husk border.

On the back are marks, an arrow passing through a ring and the number 354.
D. 6.4 in. Given by Montagu Guest, Esq., M.P., 1888.
A similar plate is in the Schreiber Coll., No. 1207, in the Victoria and Albert Museum.

H 48. TAZZA-SHAPED DISH, with strainer; hollow stem and base screwed into it; painted in blue in oriental style.

About 1780.
H. 6.2 in. D. 4.9 in. Franks Coll., 1887.
It is doubtful whether this piece is of Staffordshire or Leeds make; *cf.* H 53.

H 49. BASKET, WITH COVER AND STAND, of oblong quatrefoil shape; sides ornamented in low relief with pattern of irregular hexagons enclosing quatrefoils; pierced arched pattern with quatrefoils on stand and cover; basket work borders; twisted handles ending in flowers modelled in full relief.

Mark scratched under the basket *John Daniel*, 1775.
L. (of stand) 10.8 in. H. (total) 5.7 in. Franks Coll., 1887.
J. Daniel worked at Shelton.

H 50. TEA-CADDY, with flat sides ornamented in relief with busts of the (?) Duke of Cumberland to left; grotesque mask and floral scrolls below; beaded border; the ends are moulded in four broad vertical flutes; curved shoulders; small neck; cover wanting.

About 1746. *Plate* 30.
H. 5.9 in. D. 4.6 in. Given by Sir H. H. Howorth, K.C.I.E., 1893.

H 51. ANOTHER, of square section; ornamented in relief on three sides with a half-length figure of Plenty with cornucopia in a shaped panel; on the fourth side an incised inscription *Elizabeth Grills* 1773 within a wreath, all outlined in red; flat top with four raised sprigs; metal neck.

H. 5.6 in. D. 5.1 in. Willett Coll., 1887.
With the raised figures *cf.* G 55 and H 3.

H 52. MILK JUG AND COVER, bag-shaped; double handle intertwined, with floral ornament in relief at ends; beaded borders; painted in colours with flowers.

About 1760. *Plate* 30.
H. 5.2 in. D. (with handle) 3.7 in. Franks Coll., 1887.

H 53. TEAPOT, hexagonal; on lid a sphinx in full relief; painted in blue with houses and trees in Chinese style; on shoulders, inscription *Miss Starres Emsworth* 1777.

H. 6.2 in. D. (with spout and handle) 7.4 in. Franks Coll., 1887.
It is doubtful whether this piece is of Staffordshire or Leeds make. *Cf.* H 48.

H 54. TEAPOT, cylindrical; spout with moulded leaf ornament; transfer-printed subjects with colours washed in; on one side, two ladies visiting a fortune-teller; on the other, astronomical charts and inscriptions *The XII Houses of Heaven, Ptolemean Sphere, Copernican System* and *Published as the Act directs Jan*^{y} 4, 1778 *by W. Greatbach Lane-Delf Staffordshire;* other formal ornament on shoulders and cupids, etc., on lid; beaded bands in low relief oil-gilt.

H. 5.1 in. D. (with handle and spout) 7.2 in. Franks Coll., 1887.

H 55. TEAPOT, barrel-shaped; cream ware painted with growing strawberry plants in green and red, on a pink ground broken by two crimped horizontal bands which have been gilt; similar bands on edges.

About 1765.
H. 5.1 in. D. (with spout and handle) 6.1 in. Franks Coll., 1887.
The glaze and moulded ornament are suggestive of Leeds manufacture.

H 56-64 are examples of earthenware with glaze almost colourless. It appears that the yellow tone of the lead glaze was obviated by the addition of a pinch of cobalt. If the cobalt was in excess a bluish green tone resulted; this effect will generally be observable where the glaze has run thick. The process was known as "blue-ing."

H 56. VESSEL AND COVER, in form of a nun pigeon on nest; the bird is coloured with pink and the nest with brown touched with red.

Late 18th century.
L. 6.8 in. H. 4.4 in. Soden Smith Coll.; Franks Coll., 1891.

H 57. CIRCULAR DISH, with bell-shaped cover fluted on upper part and having a floral knob; decorated with formal floral ornament, chiefly gilt, but also coloured with green and puce; gilt inscriptions, among which may be read the date A.H. 1214 (= A.D. 1799).

H. 6.8 in. D. 5.2 in. Franks Coll., 1887.

It is a *Kapakly-sahan* (covered dish) made for the Turkish market. These dishes were also made in enamel at Dresden.

H 58. MUG, cylindrical; ornamental panel in relief with bust of Lord Rodney and ribbon stamped with inscription SUCCESS TO G. B. RODNEY; painted in colours with sprays of rose, etc.; scalloped band below rim.

About 1780. *Fig.* 127.

H. 5 in. D. (with handle) 4.8 in. Willett Coll., 1887.

FIG. 127 (H 58).

FIG. 128 (H 61).

H 59. ANOTHER, transfer-printed in black; execution scene inscribed *View of La Guillotine or the modern beheading machine at Paris by which Louis XVI late King of France suffered on the Scaffold Jan* 21 1793; sprigs of flowers in the remaining spaces and on handle; ornamental border inside.

H. 3.4 in. D. (with handle) 4.3 in. Franks Coll., 1887.

H 60. ANOTHER, printed in blue under the glaze; a vase with rose, thistle, and crown, and two double-headed dragons with sword, crown, and sceptres divided and a fleur-de-lys, both designs enclosing puzzle portraits; inscription *A New Puzzle of Portraits and Striking Likenesses of the King and Queen of England and the late King and Queen of France.*

About 1795.

H. 3.6 in. D. (with handle) 3.9 in. Franks Coll., 1887.

H 61. FLASK, circular; painted in blue with Chinese landscape, formal borders, floral spray, and inscription *A Trifle from Lowestoft.* THOMAS BUTTERFUNT. MAY WE HAVE MORE FRIENDS AND LESS NEED OF THEM.

About 1780. *Fig.* 128.

H. 5.5 in. D. 4.6 in. Given by J. Edge-Partington, Esq., 1898.

H 62. JUG, with oviform body; cylindrical neck with large lip-spout; on body, subject allusive to Lord George Gordon printed in outline with colours washed in, and inscription *Lord George Riot made a Jew;* on neck, a border of green marbled pattern with four oval medallions and a band of scroll-work below.

About 1780.

H. 6.9 in. D. (with handle) 6.8 in. Given by H. J. Pfungst, Esq., 1893.

H 63. JUG, oviform, with neck slightly spreading; lip-spout with moulded mask; spreading foot; painted in blue with bouquets of flowers and formal borders; under the foot is scratched *Sampson Lownds* 1786.

H. 6.9 in. D. (with handle) 5.8 in. Franks Coll., 1887.

The only recorded potter of this name was Abraham Lowndes, of Tunstall.

H 64. ANOTHER, with shorter foot and no mask; painted in colours with sprig and buds on one side; on the other a shield-shaped panel inscribed *This is the first article Manufactured by Charles Davenport Novembr* 16th 1798; band of egg and dart pattern on neck; spout coloured red with white annulets.

H. 8.3 in. D. (with handle) 7.5 in. Franks Coll., 1887.

The Davenport works are at Longport.

H 65-72 are figures made of a fine earthenware almost white, with a lead glaze whitened by the addition of cobalt, and showing a bluish-green tint where it has run thick. The colouring, with exception of a brown-black and an occasional blue, is the same as that used on the clouded Whieldon wares, *i.e.*, manganese-purple, yellow, and green. They were probably all modelled by Ralph Wood and his son.

H 65. GROUP, representing the vicar asleep in the reading desk and the clerk praying earnestly in the pew below; stamped inscription THE VICAR AND MOSES.

Mark stamped underneath R Wood / Burslem

About 1750. *Plate* 29.

H. 9.5 in. Edkins Coll., 1891.

Cf. Church, fig. 57.

H 66. STATUETTE OF APOLLO, half-draped, with lyre; rocky base.

About 1760.

H. 8.1 in. Franks Coll., 1887.

H 67. STATUETTE OF CHARITY, with a child on her left arm and another at her right side; rocky base and square plinth.

About 1760.

H. 8.7 in. Franks Coll., 1887.

H 68. STATUETTE OF A SAILOR, standing on a rocky base.

About 1760.
H. 7.9 in. Franks Coll., 1887.

H 69. STATUETTE OF A GIRL, standing on a rocky base.

About 1760.
H. 8 in. Franks Coll., 1887.
Probably the companion to the last.

H 70. STATUETTE OF A BAG-PIPER, standing on rocky base with tree stump.

About 1760.
H. 7.9 in. Franks Coll., 1887.

H 71. STATUETTE OF A SPORTSMAN, with gun, dog, and rabbit; standing on rough base with tree stump; square plinth.

Mark stamped **Ra. Wood** (36) **Burslem**
About 1770. *Plate* 28.
H. 8.2 in. Edkins Coll.: Franks Coll.

H 72. STATUETTE OF LORD RODNEY, standing with hand on sword hilt; the base and support are in the form of a naval trophy; legend stamped in front *Rodney.*

About 1780. *Plate* 29.
H. 5.8 in. Willett Coll., 1887.

H 73. STATUETTE OF A GIRL, standing with left hand pointing to a bird-cage which she holds in her right; creamy white glaze, uncoloured; square base.

About 1770.
H. 8.5 in. Willett Coll., 1387.
It has been thought by some that this figure was made at Leeds.

H 74. BUST OF MILTON, on pedestal; fine earthenware with creamy white glaze.

Mark stamped **Ra. Wood** (81) **Burslem**
About 1780. *Plate* 29.
H. 8.9 in. Soden Smith Coll.: Franks Coll., 1891.
The theory that the numbers stamped on Ralph Wood's pieces refer to the dates on which they were modelled is shown to be untenable by the occurrence of the number 22 on one of them. They are no doubt referable to the potter's list of moulds. See *Catalogue of a Loan Collection of English Pottery (belonging to Mr. R. H. Soden Smith) at the Edinburgh Museum of Science and Art*, 1889, No. 582.

H 75. BUST OF HANDEL, on pedestal; fine earthenware with glaze nearly colourless; painted in colours, pink, green, and chocolate; underneath is impressed the number 80.

About 1780.
H. 8.8 in. Soden Smith Coll.: Franks Coll., 1891.
Modelled by Ralph Wood, jun.

H 76. GROUP; Bacchus and Ariadne, with wreaths of vine; over Ariadne's shoulder a goat skin; made of fine earthenware with white glaze of bluish green tint; resting on shallow drum.

H. 21 in. Diamond Coll.: Franks Coll.

H 77. FIGURE OF A LADY, seated before a vase; fine white earthenware with colourless glaze, clouded with green and manganese-purple; she is making a wreath, with a hat full of flowers at her side; lamb resting beside her; stump of tree at back; base representing turf, on which are flowers.

Mark stamped underneath ***NEALE & Co.***
About 1780.
H. 6.8 in. Franks Coll., 1887.
Made at Hanley. Probably one of a set of four seasons.

H 78. "TOBY FILLPOT" JUG, of similar ware; details in manganese-purple, yellow, and dark brown; in form of a man seated on a chair, with jug of beer and a glass which he is raising to his lips; tobacco pipe at his side; handle at back of chair; the crown of his three-cornered hat is removable and forms a cup; octagonal base.

About 1780. *Plate* 39.
H. 9.7 in. D. (with handle) 6.5 in. Franks Coll., 1887.

H 79. ANOTHER, similar ware; in form of a man with a three-cornered hat (the crown missing), holding a jug of foaming beer and a glass; standing supported by a roughly formed tree stump with branch curved into a handle; rustic base with scroll impressed with the name WALTON.

Fig. 129.
H. 11.2 in. D. (with handle) 5.7 in. Franks Coll.
John Walton worked at Burslem from about 1806 to 1839.

FIG. 129. H 79.

H 80. STATUETTE OF A HUSSAR; similar ware, coated with silver lustre; the horse supported by a tree-stump; oblong octagonal base.

About 1800. *Plate* 38.
H. 10.3 in. L. 8.4 in. Franks Coll., 1891.
Probably Wilson's ware. *See* No. 516 of Catalogue quoted above in a note on H 74. "Silvered" ware was made by Robert Wilson, of Hanley, at the end of the 18th century; his brother, David Wilson, continued the works from 1802.

H 81. GOBLET, of similar ware, silver-lustred, with copper lustre inside; baluster stem and spreading foot.

About 1800.
H. 5 in. D. (with handle) 5.7 in. Franks Coll.
Probably Wilson's ware.

WEDGWOOD

JOSIAH WEDGWOOD was born at Burslem in the year 1730. At the age of nine he began to learn his trade in the family pottery, and in 1744 he was apprenticed to his eldest brother, Thomas. In 1752 he entered into a partnership with John Harrison and Thomas Alders at the Bank Pottery, Stoke-upon-Trent. The connection, however, was not a congenial one, and probably did not last more than a year. In 1754 he formed his second partnership with Thomas Whieldon, of Little Fenton, which continued till 1759. During this period Josiah Wedgwood devoted much energy to improving the existing methods of manufacture, notably of the variegated and agate wares (*see* p. 191). He first produced here his famous green glaze, and no doubt commenced experiments in cream and other wares, which he afterwards brought to perfection. In 1760 he started business on his own account at Burslem, where he occupied part of the Ivy House works; but in 1762 he moved to the Brick House, or Bell House works. In 1766 he invited his cousin, Thomas Wedgwood, to join him in the manufacture of useful wares which always formed the backbone of his business; and in the same year he made overtures to Thomas Bentley with a view to a partnership in the production of ornamental wares, but the arrangement was not concluded till 1768. The next year saw the opening of the celebrated factory, which he called Etruria. Bentley, who had been principally engaged in representing the business in London, died in 1780. Wedgwood took his sons, John, Josiah, and Thomas, and his nephew, Thomas Byerley, into the firm in 1790, and died in 1795. For a full account of his life, and the growth and development of his manufactures, as well as for a critical consideration of his position in the world of art, *see* the exhaustive works of Meteyard, Jewitt, Rathbone, Church, Gatty, and others. It is only needful here to review his various productions in the most general manner.

(1) *Cream or Queen's ware.*—The early history of this ware has been already discussed (p. 192). After the royal patronage accorded to it in 1765, Wedgwood gave it the name of Queen's ware, but final perfection was not reached till about 1769, when "Cornwall stone" or "growan stone" was introduced into its composition. Varying in colour from a saffron to a pale straw tint, it formed the basis of nearly all Wedgwood's useful wares, and was employed, in the early period especially, for figures, busts, and vases, the last either plain or variegated on the surface. The decoration was usually painted in enamel colours or transfer-printed, the latter process being executed in the earlier years, at least, by Sadler and Green at Liverpool. What little gilding there was, was done with size before 1765 when Wedgwood first mastered the method of fixing the gold by fire. Later on, a pink lustre from gold was used on the cream ware and on a white earthenware of kindred composition called "pearl ware."

(2) *Black "basaltes" ware.*—A ruder form of this material known as "Egyptian black" had been for some time made in the Potteries (*see* p. 169), but in Wedgwood's hands it acquired a richer hue, finer grain, and smoother surface than any of the productions of his predecessors or imitators. Though he employed it occasionally for useful articles, such as tea-services, urns, flower-pots, etc., it was principally used for busts, medallions, intaglios, plaques, and vases. The latter were ornamented at first by simple flutings and engine-turning or by festoons and medallions, and not till 1776 were the more elaborate bas-reliefs applied to them.[1] The black basaltes was the base of Wedgwood's "Etruscan" or "encaustic" ware, which was painted with unglazed colours in the style of the ancient Etruscan vases; the rare "bronze" ware has a similar body coated with size or lacquer and dusted over with a "bronze" powder, which Wedgwood specifies as a "precipitated gold"; the metal was fixed at a low firing.[2]

(3) *Red ware (rosso antico), terra cottas, etc.*—Wedgwood never succeeded in producing a red ware equal to that manufactured by Elers; he made, however, a variety of objects in fine terra cotta bodies of many colours, such as chocolate, cane, bamboo, red with black reliefs and *vice-versa*, buff, grey and cream. Some of the earlier cameos belong to this class, and many improvements were made in these materials between the years 1776-1786.

(4) *White "semi-porcelain," or fine stoneware.*—This was one of the earliest of Wedgwood's improved bodies, and was used at first for the plinths of the marbled and variegated vases, and afterwards for some of the cameos and medallions. It differs from the pale terra cottas in its waxen smoothness of surface and its slight translucency. It had a tendency to warp in the kiln.

(5) *Variegated wares.*—They were used principally for vases, and were of two kinds: (1) a cream ware with variegated surface, and (2) a development of the "solid agate" ware, in which the body was composed throughout of a blend of coloured clays; by these means the surfaces of agate, marble, and granite were successfully imitated. Both kinds were glazed, and the handles, relief ornaments, and details of the vases made from them were often covered with size gilding.

(6) *Jasper ware.*—This composition, the most successful of all Wedgwood's inventions, was perfected about 1775. It has a white body resembling the finer terra cottas and semi-porcelain in appearance, but differing from them in its ingredients, the most important of which were barytes and barium carbonate. It varied much in quality, at one time appearing dry and opaque, at another warm and translucent, and although it was very hard and capable of receiving a fine polish on the lapidary's wheel,[3] it admitted at the same time of being coloured throughout by metallic oxides. The latter, however, was a costly process, especially where cobalt was required, and a more economical method of staining the surface only was introduced in 1777. This treatment became general after Bentley's death in 1780, and the ware so coloured was

[1] It will be noticed that Palmer, of Hanley, made black basaltes vases with bas-reliefs in 1769. *Cf.* K 11, and *see* Meteyard, vol. ii., p. 138.

[2] I am indebted to Mr. W. Burton for this explanation of the process.

[3] In this it resembled the fine red stoneware made by Böttger at Dresden about the year 1709.

called "jasper dip." The jasper body was employed in the manufacture of ornamental articles of every kind, as well as for tea and coffee-services, flower-pots, bell-pulls, and other objects of use. It is almost invariably found with a ground of one colour and relief ornament of another, the latter usually white. There were seven colours most frequently in use, viz., blue of various tones, lilac, pink, sage-green, olive-green, yellow, and black. Cameos, intaglios, plaques with bas-reliefs, and portrait medallions were the first and most successful objects made in this ware, and it was probably not till after Bentley's death that vases of this material were produced; those with bas-reliefs are not heard of till 1781, and their finest period ranges from 1786 to 1795. Wedgwood was at work on his reproductions of the Portland vase in jasper ware in 1785, but the first successful copy was not finished till five years later. The numerous uses to which the cameos and bas-reliefs were put will best be realised from Wedgwood's own words[1]: "The cameos . . . . are set in gold and steel mountings, for rings, lockets, bracelets, snuff-boxes, watch-keys and chains, and a number of other trinkets, as also for buttons . . . . :" and again,[2] "these bas-reliefs . . . . are applied as cabinet pictures, or for ornamenting cabinets, book-cases, writing-tables, in the composition of a great variety of chimney-pieces, and other ornamental works.' It may be of interest to enumerate here "the chief modern artists whose designs or models were used by Wedgwood[3]:"—

(Dates in parenthesis refer to years in which the several artists are known to have been working for Wedgwood.)

Angelini (Rome, 1787).
Astle, Thomas, 1735-1803.
Bacon, John, 1740-1799.
Barret, George, 1732-1784.
Beauclerk, Lady Diana, 1734-1808.
Burch, Edward (1772).
Coward, John (1768).
Dalmazzoni, Angelo (Rome, 1787-1795).
Dassier, John, 1676-1763.
Davacre or Devere, John (Rome, 1788-1794).
Flaxman, John, 1754-1826.
Fratoddi (Rome, 1787).
Gosset, Isaac, 1713-1799.
Grant, B., and Hoskins, James (1774).
Greatbach, William.
Hackwood, William (1770).
Landre, Mrs. (1769, 1774).
Le Brun, C., 1619-1690.
Lochee, John Charles (1787).
Mangiarotti (Rome, 1787).
Manzolini (Rome, 1787).
Nini, Jean Baptiste, 1716-1786.
Pacetti (Rome, 1787).
Parker, Theodore (1769).
Pingo, T. (1769).
Reynolds, Sir Joshua, 1723-1792.
Roubiliac, L. F., 1695-1762.
Stothard, Thomas, 1755-1834.
Stubbs, George, 1724-1806.
Tassie, James, 1735-1799.
Tebo (1775).
Templetown, Lady (1783).
Smith, Joachim (1773-1775).
Steel, Aaron (1784).
Webber, Henry (Etruria, 1782).
Wilcox, Mrs. (1769-1776).

[1] Reprint of *Wedgwood's Catalogue*, p. 4.

[2] *Id.*, p. 42.

[3] The list is taken from *Josiah Wedgwood, Master-potter* (a monograph by Professor Church in the *Portfolio*), p. 96.

"Amongst other names of painters, designers, and modellers . . . . might have been included . . . . Boot, Miss Crewe, Denby, Holinshed, Keeling, Richard Parker, P. Stephan, Ralph Unwin, and Edward Watson."

After the death of Josiah Wedgwood the firm was managed by his son, Josiah, and Thomas Byerley till 1800, when John Wedgwood was included. Byerley died in 1810; four or five years before his death he introduced the manufacture of porcelain at Etruria, but this innovation lasted only about ten years, and specimens are comparatively rare; there are two cups and saucers in this collection. The works at Etruria have remained in the hands of the Wedgwood family to the present day.

As a rule, Wedgwood ware is marked, and exceptions to this rule are to be attributed to carelessness on the part of workmen or other purely fortuitous causes. All the marks are impressed on the body before firing, except those used on porcelain, which are generally stencilled in red or blue over the glaze. The word WEDGWOOD, in capitals of various sizes, has been in use from the earliest times to the present day; it is, however, said that the older forms of the stamp can be distinguished by the greater width of the "o's." Another mark *Wedgwood*, with only the initial letter a capital, but, like the last, in various sizes, was used during Josiah Wedgwood's lifetime, and probably for a short time afterwards. The earliest mark, which is supposed to have been employed at Burslem, was in the same type as the last, but with each letter stamped separately and not always in line. During the Wedgwood and Bentley period the two names appeared (1) in a circle, sometimes with the addition of ETRURIA, either stamped in the ware itself or upon a wafer of clay applied, or else (2) in two lines, the abbreviated form of "and" being always used. On the smaller cameos this style was curtailed to W & B. The single word WEDGWOOD, with the addition of ETRURIA, is found on pieces which are said to date from about 1815. Besides these there are many workmen's marks, *e.g.*, one or more capital letters, numerals, and other signs, of which an exhaustive list is given in *The Handbook of Wedgwood Ware*. Though these signs are, as a rule, of little use in determining the age of a piece, it is generally allowed that the marks $\frac{O}{3}$ and 3 are only found on the finest specimens of jasper ware, and that the apparently random combination of three letters—*e.g.*, OTN or ALX—indicates a period not earlier than 1860. Wedgwood did not, as a rule, allow his artists to sign their works, and the signatures Wm. Hackwood on I 81 and W. H. on I 91 must be regarded as exceptional. The numbers impressed on the intaglios of the Wedgwood and Bentley period refer to the catalogue issued by the firm.[1] As the old processes, old moulds, and, in most cases, old marks, have continued in use at Etruria to the present day, it would seem to be a difficult task to distinguish the early pieces from the modern. The productions, however, of the best period are characterised by more perfect finish and greater accuracy of form and detail. In the case of jasper ware, the specimens of the finest period, 1776-1796, will be recognised by their fine grain and consequently even surface, which has an almost satiny feel to the fingers; there will be no roughness or stringiness, such as is found in the less carefully

[1] For further information *see* list of marks by F. Rathbone in the *Catalogue of the Liverpool Loan Collection*.

prepared modern bodies; the reliefs will be free from the dry chalkiness so common on later pieces, and will be carefully finished, undercut, and polished. The edges of the cameos and intaglios, as well as the insides of the finest cups, were frequently polished. Other tests of the period of excellence will be found in *The Handbook of Wedgwood Ware* and in Church, *English Earthenware.*

Works Consulted:—

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F. Rathbone, *Old Wedgwood*, London, 1885.
Ch. T. Gatty, *Catalogue of a Loan Collection of the Works of Josiah Wedgwood*, Liverpool, 1879.
W. Bartlett, *Catalogue of a Collection of Old Wedgwood Ware*, Liverpool, 1882.
(J. L. Propert), *Catalogue of a Collection of the Works of Josiah Wedgwood*, London, 1881.
F. Rathbone, *Catalogue of the Tangye Collection*, Birmingham.

I 1-110. Cameo portraits and medallions.

I 151-296. Miscellaneous cameos, principally for mounting; seals, etc., and a few intaglios.

I 341-559. Basalt intaglios.

I 571-683. Bas-reliefs, plaques, etc.

I 711-750. Vases, etc., jasper, basaltes, and biscuit wares.

I 781-795. Cream ware.

I 1-110. Cameo Portraits and Medallions.

The cameos and intaglios are described by Wedgwood in his catalogue as "accurately taken from antique gems and from the finest models that can be procured from modern artists." He used sulphur casts of the gems in various well-known cabinets, and it seems that Tassie supplied him with a large number of his models. The cameos were made principally in biscuit or semi-porcelain and jasper ware; the grounds were sometimes coloured in two or more layers to imitate stratified stones, and during the best period the edges were frequently bevelled and polished. The

intaglios are principally in black basaltes ware; they were specially adapted for mounting as seals. Wedgwood advertised that he would make portraits of gentlemen and ladies in these forms and sizes if supplied with models in wax or stone. Medallion cameo portraits, ancient and modern, were made in jasper and basaltes wares, and sold separately or in cabinets. These are classified in separate lists in Wedgwood's catalogues as distinct from the cameos from which they differ in size and in the purpose for which they were made—*i.e.*, the former for keeping in cabinets or mounting in furniture, the latter for mounting as jewels or personal ornaments; sets of cameos were also made for cabinets, but in that case always in porcelain biscuit. The heads of illustrious moderns were made from models sometimes taken from life by artists in Wedgwood's employ, such as Joachim Smith, Flaxman, Hackwood, Webber, and others, but in most cases from medals and waxes by Gosset, Lochee, and others, medallions and perhaps engravings. They were sold in various sizes at prices ranging from a shilling to a guinea each.

I 1-110 are cameos and medallions, usually oval; they consist, as a rule, of jasper ware with reliefs in white on a blue ground (where the ground is not coloured throughout the expression "jasper dip" is used), and belong to the Franks Collection.

I 1. Bust to right of William III.; laminated ground of blue, white, and slate colours.

Mark Wedgwood & Bentley.
Plate 35 (1).
L. 1 in.
On shoulder of bust in relief is the name of the artist BURCH (Edw. Burch, R.A., b. 1730—d. 1814).

I 2. Head to right of George III.; legend impressed GEO. III.

Mark Wedgwood & Bentley
1775-80.
L. 2.1 in.

I 3. Another, similar; jasper dip; circular.

Mark **WEDGWOOD**
1780-95.
D. 1.8 in.

I 4. The same, with laurel wreath.

Mark **WEDGWOOD**
L. 1.9 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 5. Head to right of the same; polished edges.

Mark the same as on I 3.
L. 1.3 in.

I 6. The same, with laurel wreath, gilt; circular.

Same mark.
Plate 35 (2).
D. 1.8 in.

I 7. Another, similar.

Same mark.
L. 1.4 in.

I 8. Bust to right of the same; border of rosettes pierced; circular.

Same mark.
D. 1.28 in.

I 9. Another, similar; jasper dip.

L. 1 in.

I 10. Another, similar.

L. .78 in.

I 11. Another, similar; white biscuit ware, with ground coloured, black in front, and red at back.

About 1773.
L. .68 in.

I 12. Bust to left of Queen Charlotte; legend impressed Q. CHARLOTTE.

Mark Wedgwood & Bentley
1775-80.
L. 2.1 in.

I 13. Bust to right of the same; white biscuit ware with ground washed blue in front and red at back.

About 1773.
L. .72 in.

I 14. Bust to right of Prince Edward, Duke of Kent, fourth son of George III. (b. 1767—d. 1820); legend impressed Pr. EDWARD.

Mark **WEDGWOOD**
L. 3.5 in.
Cf. Rathbone, *Old Wedgwood*, pl. 53.

I 15. Head to left of Prince Augustus (b. 1773—d. 1843).

L. .9 in.

I 16. Two busts to left, (1) Prince Augustus, (2) Prince Adolphus (b. 1774—d. 1850).

L. .9 in.

I 17. Bust to right of Prince Charles Edward, the Pretender; jasper dip.

Mark as on I 14.
L. 1.7 in.
Cf. Rathbone, *Old Wedgwood*, pl. 58.

I 18. Bust to left of Louis XVI.; border of ovals and fleurs-de-lys; circular.

Mark WEDGWOOD
I
About 1780.
D. 2.3 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 19. Head to left of Marie Antoinette; jasper dip.

Mark WEDGWOOD
L. 1.8 in.

I 20. Head to left of Napoleon I.

Mark WEDGWOOD
Plate 35 (3).
L. 2.9 in.

I 21. Bust to left of Joseph II., Emperor (1741-1790); legend impressed EMP. GER; pale blue ground with wash of darker blue.

Same mark.
About 1785.
L. 4.2 in.

I 22. Bust to right of (?) Prince Peter Alexis of Russia (1715-30); white biscuit ware, with ground enamelled a greyish-blue in front and pink at back.

L. 1.4 in.

I 22*a*. Bust of the same.

Numbers stamped on back 1924 / 1904
L. 1.2 in.
It has also been suggested that this is a portrait of Henry Benedict, Cardinal York, brother of the Young Pretender.

I 23. Bust to right of Peter III. of Russia (1762), with a crown suspended over his head; jasper dip.

Mark WEDGWOOD
1780-95.
L. 1.3 in.

I 24. Bust to right of the same.

L. .9 in.

I 25. Bust to right of Catherine II. of Russia (1762-96); white biscuit ware, with ground enamelled dark blue.

About 1773. *Plate* 35 (4).
L. 1.9 in.
Cf. Meteyard, vol. ii., p. 81.

I 26. Bust half left of Paul I. of Russia (b. 1754—d. 1801).
Mark **WEDGWOOD**
L. 4.4 in.

I 27. Two busts to left (1) Paul I. of Russia, (2) Princess Mary of Württemberg, his wife; pale blue ground with wash of darker blue.
Same mark.
Plate 35 (5).
L. 2.7 in.

I 28. Head to right of Paul I. of Russia.
Same mark.
L. 1.9 in.

I 29. Bust to left of William V., Prince of Orange (b. 1748—d. 1806); legend scratched on back *Prince of Orange;* pink jasper dip.
Same mark.
About 1782.
L. 4.2 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 30. Bust to left of the same.
Mark WEDGWOOD
1780-95.
L. 1.1 in.

I 31. Head to right of the same.
About 1780.
L. .9 in.

I 32. Bust to right of the Princess of Orange, wife of William V. (b. 1751—d. 1820); legend scratched on back *Princess of Orange;* pink jasper dip.
Mark as on I 29, the companion medallion.
L. 4.4 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 33. Bust to right of Princess Frederica Wilhelmina Louisa, daughter of William V. of Orange (b. 1770—d. 1819); legend scratched on back *Frederique Louise Willemine;* jasper dip.
Mark as on the last.
About 1782.
L. 4.2 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 34. Bust to left of Prince William Frederick, son of William V. of Orange (b. 1772—d. 1843), afterwards William I., King of Holland (1813 to 1834, when he abdicated); legend scratched on the back *Willem Frederic Erx Prins.*
Same mark.
L. 4.2 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 35. Bust to left of Frederick William II. of Prussia (b. 1744—d. 1797).

Mark **WEDGWOOD**
L. 3.9 in.

I 36. Another of the same.

Mark Wedgwood & Bentley
1775-80.
L. 2 in.

I 37. Bust to right of Prince Ferdinand of Brunswick (b. 1721—d. 1792); legend impressed P.F. OF BRUNSWICK.

Mark **WEDGWOOD**
About 1785.
L. 3.6 in.

I 38. Bust to right of the same, wearing scale armour; jasper dip.

Same mark.
L. 3.5 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 39. Bust slightly to left of Maria I., Queen of Portugal (b. 1734—d. 1816); legend impressed Q. OF PORTUGAL; black jasper dip.

Same mark.
L. 3.9 in.
Cf. Rathbone, *Old Wedgwood*, pl. 19, where it is attributed to Flaxman.

I 40. Bust, half right, of Ferdinand I., King of the Two Sicilies and IV. of Naples (b. 1751—d. 1825), in high relief; jasper dip.

Same mark.
About 1790. *Plate* 35 (6).
L. 5.1 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 6.

I 41. Half figure, head to left, of Charles Emmanuel, Duke of Savoy (1690-1754), in classical dress; legend impressed CAR. EM. II.; black basaltes ware, with moulded frame.

About 1773.
L. 7.6 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 42. Bust to left of Lord Hawkesbury (Chas. Jenkinson), Secretary for War, 1778 (b. 1727—d. 1808); legend impressed THE R^{T} HON^{BLE} C. JENKINSON; jasper dip.

Mark **WEDGWOOD**
About 1784.
L. 4.9 in.
Modelled by Flaxman. See *European Magazine*, February, 1808, and Jewitt, *The Wedgwoods*, p. 279.

I 43. Bust to right of the second Earl of Auckland, statesman (b. 1750—d. 1814); jasper dip.

Same mark.
L. 4.7 in.

I 44. Bust to left of the Right Hon. H. Dundas, statesman (b. 1740—d. 1811); jasper dip.

Mark **WEDGWOOD**
L. 4.3 in.
See *European Magazine*, July, 1785, frontispiece.

I 45. Bust, half right, of Charles James Fox, statesman (b. 1749—d. 1806); green jasper dip.

Mark **WEDGWOOD**
L. 4 in.

I 46. Bust to right of John, Fourth Earl of Sandwich (b. 1718—d. 1782); jasper dip.

Mark **WEDGWOOD**
About 1782.
L. 3.8 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 47. Bust to left of William Franklin, last Royal Governor of New Jersey (b. 1731—d. 1813); legend impressed GOVr FRANKLIN; jasper dip.

Same mark.
About 1787.
L. 4.2 in.

I 48. Bust to left of (?) Talleyrand, surrounded by a wreath within two beaded bands; jasper dip.

Mark **WEDGWOOD**
About 1789.
L. 2.2 in.

I 49. Bust to left of the same, with border of rosettes pierced; jasper dip; circular.

Mark WEDGWOOD
1780-95.
D. .97 in.

I 50. Another of the same; jasper dip; circular.

Mark WEDGWOOD / H
D. .9 in.

I 51. Bust to left of George Washington (b. 1732—d. 1799); jasper dip.

Same mark.
L. 2.5 in.

I 52. Bust to right of General Monckton, second son of the first Viscount Galway (d. 1782); legend impressed GEN^{L} MONCTON; jasper dip.

Mark **WEDGWOOD**
About 1782.
L. 3.3 in.
Modelled by Flaxman. Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 53. Bust to right of (?) the same; jasper dip.

Mark WEDGWOOD
L. .72 in.

I 54. Bust to right of admiral Lord Howe (b. 1725—d. 1799); pink jasper dip.

Mark **WEDGWOOD**
L. 4.9 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 55. Bust to left of Viscount Keppel, admiral (b. 1725—d. 1786); legend impressed KEPPEL; white jasper ware.

Mark **WEDGWOOD & BENTLEY**
About 1779.
L. 3.8 in. Given by Joseph Mayer, Esq., F.S.A., 1853.
Cf. Meteyard, vol. ii., p. 449.

I 56. Bust to left of the same; laminated ground of blue, white, and light blue.

L. .9 in.

I 57. Bust to right of (?) the same.

L. 1 in.

I 58. Bust slightly to left of Sir Isaac Newton, geometrician and philosopher (b. 1642—d. 1727); comet over left shoulder; legend impressed NEWTON; jasper dip.

Mark **WEDGWOOD & BENTLEY**
1775-80.
L. 11.4 in.
Cf. Meteyard, vol. i., fig. 88, and *see* Wedgwood's Catalogue of 1787, where it is called a "cameo medallion of Newton from a cast by Hoskins & Grant."

I 59. Bust to right of Sir Frederick William Herschel, astronomer (b. 1738—d. 1822); in the field the planets Saturn and Uranus with their orbits; legend impressed HERSCHEL.

Mark **WEDGWOOD**
L. 5.1 in.
Modelled by Flaxman in 1781. *Cf.* Jewitt, *The Wedgwoods*, p. 279, and Church, *Josiah Wedgwood, Master-potter*, fig. 14.

160. Bust to left of Sir Joseph Banks, naturalist (b. 1740 – d. 1820); legend impressed BANKS.

Mark Wedgwood & Bentley
1775.
L. 10.8 in.
Modelled by Flaxman. Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

161. Bust to left of the same; legend impressed BANKS.

Mark Wedgwood & Bentley
L. 3.5 in.
Modelled by Flaxman in 1775. *Cf.* Meteyard, vol. ii., p. 569.

162. Bust to left of George Edwards, naturalist (b. 1693—d. 1773); legend impressed EDWARDS.

Same mark.
1775-80.
L. 3.6 in.

163. Bust to right of Charles Linnæus, Swedish naturalist (b. 1707—d. 1778); legend impressed LINNÆUS.

Same mark.
L. 3.6 in.
Modelled in 1777.

164. Bust to right of Dr. D. C. Solander, Swedish naturalist (b. 1736—d. 1782); legend impressed SOLANDER; jasper dip.

Mark **WEDGWOOD**
About 1780.
L. 3.4 in.

165. Another, of the same.

L. .9 in.

166. Bust to right of Dr. Priestley (b. 1703 – d. 1804); legend impressed PRIESTLEY.

Mark **WEDGWOOD & BENTLEY**
1775-80.
L. 11.5 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 8. Rathbone says it was modelled by Flaxman.

167. Bust to left of Sir William Hamilton, ambassador at Naples and antiquary (b. 1730—d. 1803); legend impressed S. W. HAMILTON.

Same mark.
1775-80.
L. 10.5 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 8.

168. *Another, of the same; white biscuit ware.*

About 1774. Plate 31.
L. 7 in.
Cf. Meteyard, vol. ii., *fig.* 71.

169. Another, of the same; jasper dip.

Mark **WEDGWOOD**
L. 3.6 in.

170. Bust to right of Captain James Cook, circumnavigator (b 1728—d. 1779); legend impressed CAPT^N COOK; jasper dip.

Mark **WEDGWOOD**
About 1787.
L. 4.1 in.

171. Bust, half left, of the same; legend impressed CAPT. COOK.

Mark Wedgwood & Bentley
About 1779.
L. 3.7 in.

172. Bust, half right, of (?) the same; octagonal.

L. 1 in.

173. Bust to left of Benjamin Franklin, American statesman (b. 1706—d. 1790); legend impressed FRANKLIN.

Mark **WEDGWOOD & BENTLEY**
1775-80.
L. 11.8 in.

174. Bust to left of the same, with full wig; legend impressed FRANKLIN.

Mark Wedgwood & Bentley
1775-80.
L. 4.1 in.
Cf. Meteyard, vol. ii., p. 7, where this portrait is called Dr. Fothergill.

175. Half bust to left of the same; legend impressed FRANKLIN.

Mark Wedgwood & Bentley 4
1775-80.
L. 3.7 in.

176. Another, of the same; legend impressed Dr FRANKLIN.

Same mark.
L. 2.2 in.

177. Bust to left of the same; laminated ground of blue and white, with a purple wash on the surface.

Same mark.
L. 1 in.

178. Bust to right of Sir W. J. Hooker, botanist and scientific author (b. 1785—d. 1865); legend impressed SIR W. J. HOOKER; green jasper dip.

Mark **WEDGWOOD**
L. 2.6 in.

179. Bust to left of William Buchan, Scottish physician (b. 1729—d. 1805); legend impressed BUCHAN; jasper dip.

Mark **WEDGWOOD**
About 1787.
L. 4.2 in.

180. Half figure, a quarter right, of Dr. Erasmus Darwin, physiologist and poet (b. 1731—d. 1802); jasper dip.

Same mark.
L. 5.6 in.
Cf. Meteyard, vol. i., p. 402.

181. Bust to right of Garrick, actor (b. 1716—d. 1779); jasper dip.

Mark **WEDGWOOD & BENTLEY**
1777.
L. 4.1 in.
Signed Wm. Hackwood. Cf. *Cat. of Liverpool Loan Coll.*, pl. 9.

182. Another, of the same.

About 1780.
L. .9 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 9.

183. Head to right of William Stukeley, antiquary (b. 1687—d. 1765); legend impressed W. STUKELEY; black basaltes ware, with moulded frame; on the back the letter T.

About 1770.
L. 5.7 in.

184. Bust to left of Charles Towneley, antiquary (b 1737—d. 1805); legend impressed M^r^ TOWNLEY.

Mark **WEDGWOOD**
L. 3.8 in.

185. Bust to right of the Rev. Christopher Wyvill; legend impressed $\frac{\text{C. WYVILL}}{36 \cdot 1776}$

Mark Wedgwood & Bentley
L. 3.4 in.
The plaque is slightly warped, and the colouring has run into the edges of the white reliefs.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 86. Bust to left of Jonas Hanway, traveller and philanthropist (b. 1712—d. 1786); legend impressed IONAS HANWAY.

Mark as on I 84.
L. 4.1 in.
Cf. *European Magazine*, September, 1786.

I 87. Bust to right of Lord Camden, chief justice (b. 1713—d. 1794).

Mark as in I 85.
1775-80.
L. 1.7 in.

I 88. Bust to right of Lord George Gordon, political enthusiast (b. 1750—d. 1793); legend impressed L^{D} GEO. GORDON ; jasper dip.

Mark **WEDGWOOD**
About 1790.
L. 3.5 in.
On the back is scratched *head* 24000 *to* 1.

I 89. Bust, a quarter right, of George Frederick Handel, musical composer (b. 1684—d. 1759); green jasper ware.

Mark WEDGWOOD H
L. 1 in.

I 90. Bust to left of Ralph Griffiths, LL.D., bookseller (b. 1720—d. 1803).

Mark **WEDGWOOD**
About 1803.
L. 3.1 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 10.

I 91. Bust to left of Josiah Wedgwood, the potter (b. 1730—d. 1795); black basaltes ware.

About 1777. *Plate* 35 (7).
L. 5 in.
Signed W. H. (William Hackwood). *Cf.* Jewitt, *The Wedgwoods*, p. 366, where it is wrongly attributed to Flaxman.

I 92. Bust to left of the same; legend scratched on the truncation of the shoulder *Wedgwood;* jasper dip.

L. 4.7 in.

I 93. Half bust to right of Mrs. Wedgwood; laminated ground of blue and white with wash of black.

Mark Wedgwood
L. .8 in.

I 94. Another of the same; dark brown ground.

Same mark.
L. .79 in.

I 95. Half bust to right of Mrs. Montague, writer (b. 1720—d. 1800).

Mark Wedgwood & Bentley
1779.
L. 1.7 in.
Modelled by Flaxman. Cf. *European Magazine*, October, 1800, and *Cat. of Liverpool Loan Coll.*, pl. 7.

I 96. Head to left of (?) Miss Edgeworth; white biscuit ware, with ground enamelled blue in front and purplish grey behind.

About 1773.
L. 1.7 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 10.

I 97. Bust to right of a man; black basaltes ware, with moulded frame.

1770-95. *Plate* 31.
L. 6.7 in.

I 98. Bust to left of a man; dress of the period without wig; jasper dip.

Mark **WEDGWOOD**
About 1790.
L. 4 in. Given by Joseph Mayer, Esq., F.S.A., 1853.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 10.

I 99. Bust to right of Sir John Phillips; jasper dip.

Same mark.
About 1780.
L. 3.5 in.

I 100. Bust, a quarter right, in high relief of a man, with full wig and dress of the period.

Mark Wedgwood & Bentley
1775-80.
L. 3.4 in.

I 101. Bust, a quarter right of a man, within border of fleur-de-lys; jasper dip; circular.

Mark **I**
WEDGWOOD
1780-95.
D. 2.3 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 102. Bust to right of (?) the same; palmette and bell-flower border; jasper dip.

Mark **WEDGWOOD**
1780-95.
D. 2.3 in. Given by the same.

I 103. Bust to right of a man, in wig and dress of the period; similar border; jasper dip.

Mark as on I 101.
1780-95. Given by the same.

I 104. Bust to right of a man; three-cornered hat with cockade; jasper dip.

Mark WEDGWOOD H
H. 1 in.

I 105. Bust to left of a man, in wig and dress of the period; black ground.

Mark WEDGWOOD
About 1790.
L. 7 in.

I 106. Half bust, a quarter right; ground highly polished.

About 1780. *Plate* 35 (8).
L. .9 in.

I 107. Head to right of a man; no wig.

Mark as on I 105.
L. .9 in.

I 108. Bust to left of a lady; white biscuit ware, with ground painted crimson lake.

About 1773.
L. 1.4 in.

I 109. Bust to left of Lady Auckland.

Mark as on I 105.
L. 4.6 in.
Cf. I 43

I 110. Half bust to right of a lady.

1775-95.
L. .56 in.

I 151-296. Miscellaneous cameos and intaglios (for mounting), seals, earrings, buttons, bell-pulls, etc. They are, as a rule, of blue and white jasper ware, some coloured throughout, others of "jasper dip" (*i.e.*, with surface wash only), and belong to the Franks Collection.

Cameos.

I 151. Circular; *obv.* Hygieia, Mercury, and Abundantia—a sacrifice; *rev.* contemplative Muse. D. 1.22 in.

I 152. Circular; *obv.* Priam begging the body of Hector from Achilles; *rev.* warrior on horseback. D. .88 in.

I 153. Oval; *obv.* Hercules slaying the Erymanthian boar; *rev.* Venus and Cupid by an urn. L. .94 in.

I 154. Octagonal; *obv.* Apollo with lyre and bow; *rev.* Victory. L. .93 in.

I 155. Octagonal; *obv.* Hygieia; *rev.* Æsculapius. L. 1.17 in.

I 156. Octagonal; *obv.* Apollo with lyre and bow; *rev.* a sacrifice. L. .94 in.

I 157. Oval; *obv.* sacrifice of a bull; *rev.* same in intaglio. L. .84 in.
About 1777.

I 158. Oval; *obv.* Hygieia; *rev.* same in intaglio. L. .82 in.
About 1777.

I 159. Octagonal; *obv.* Cupid on a raft; *rev.* same in intaglio, polished ground.
L. .9 in.

Intaglios.

I 160. Oval; blue jasper ware; head half right of Henri IV. of France. L. .89 in.

I 161. Oval; blue jasper ware; Athené contemplating the Gorgon shield. L. 1 in.

I 162. Oval; blue jasper ware; Venus and Cupid with the arms of Mars. L. .91 in.

I 163. Oval; white biscuit ware, polished; Hebe and the eagle; the intaglio stained with cobalt blue. L. .7 in.
About 1773. *Plate* 35 (9).

I 164. Oval; blue jasper ware; bust half left of Harpocrates; the intaglio stained black. L. .5 in.
About 1780.

I 165. Oval; white jasper ware, polished; a Roman marriage; the intaglio stained blue. L. .8 in.
Plate 35 (10).

I 166. Octagonal; green jasper ware, polished; infant Jupiter and the Corybantes. L. .9 in.
About 1777. *Plate* 35 (11).

Small Cameos with borders, mostly oval.

I 167. Rosette, with pierced centre; beaded border. L. .52 in.

I 168. Blue and pink; Cupid sharpening his arrows.

I 168-239 have a border of radiating leaf pattern in white on a ground contrasting in colour with that of the central panel; the ground colours in each case are indicated, that of the central panel given first.

I 168-263 vary in length from half-an-inch to an inch.

I 169. Green and pink; Cupid playing the pipes. Mark WEDGWOOD &
1777-80.

I 170. Another, similar. Mark WEDGWOOD R
1780-95.

I 171. Another, similar. Mark WEDGWOOD and a triangle.

I 172. Another, similar.

I 173. Another, similar; octagonal. Mark WEDGWOOD O
1780-95.

I 173*a*. Pink and green; same subject and mark; octagonal.

I 173*b*. Blue and pink; same subject, and mark octagonal.

I 174. Another, similar. Mark WEDGWOOD &
1777-80.

I 175. Another, similar; octagonal. Mark as on I 173.
1780-95.

I 175*a*. Green and blue; same subject; octagonal. Mark WEDGWOOD I

I 175*b*. Pink and green; same subject; octagonal. Mark WEDGWOOD H

I 176. Pink and blue; same subject; circular. Mark WEDGWOOD
1780-95.

I 177. Pink and green; same subject. Mark WEDGWOOD O
1780-95.

I 178. Pink and green; Cupid with an arrow in each hand. Mark as on I 173.

I 179. Another, similar. Mark WEDGWOOD
1780-95.

I 179*a*. Green and pink; same subject; octagonal. Mark O WEDGWOOD

I 180. Pink and blue; same subject. Mark WEDGWOOD &
1777-80.

I 181. Blue and pink; same subject.

I 182. Green and pink; Cupid sharpening arrows. Mark WEDGWOOD R
1780-95.

I 183. Another, same subject; octagonal. Mark WEDGWOOD M

I 183*a*. Pink and green; same subject and mark; octagonal.

I 184. Another, similar. Mark as on I 180.

I 185. Pink and blue; same subject. Mark WEDGWOOD R
1780-95.

I 186. Green and pink; Cupid with banner; octagonal. Mark WEDGWOOD H

I 187. Another; same subject; circular. Mark WEDGWOOD
1780-95.

I 188. Blue and pink; same subject; octagonal. Mark WEDGWOOD R

I 189. Another, similar. Mark WEDGWOOD I

I 190. Blue and pink; Cupid with lyre; circular. Mark WEDGWOOD
1780-95.

I 191. Pink and blue; Cupid with (?) hearts; octagonal. Mark as on I 186.

I 192. Pink and green; Cupid and sheep by a pillar; octagonal. Mark as on I 190.

I 193. Green and pink; Jupiter; circular. Mark as on I 187.
Cf. Meteyard, vol. ii., fig. 126.

I 194. Pink and green; Mercury; circular. Mark WEDGWOOD

I 195. Blue and pink; Polymnia. Mark WEDGWOOD O
1780-95.

I 196. Pink and green; Perseus. Same mark.

I 197. Green and pink; Ajax carrying off the body of Achilles. Mark WEDGWOOD and a triangle.

I 198. Pink and green. Same subject and mark.

I 199. Green and pink; standing figure draped. Mark WEDGWOOD

I 199*a*. Pink and green; same subject. Same mark with the letter O.

I 199*b*. Pink and blue; same subject. Same mark with the letter I.

I 200. Blue and pink; *obv.* Cupid with club and lion-skin; *rev.* Cupid sharpening his arrows.

I 201. Blue and pink; *obv.* Cupid with musical instruments; *rev.* the same.

I 202. Green and pink; *obv.* Cupid sacrificing a butterfly; *rev.* warrior.
Plate 35 (12).

I 202*a*. Pink and green; same subjects.

I 202–239 have grooved edges.

I 203. Pink and green; *obv.* Cupid sacrificing; *rev.* Cupid by an urn.

I 204. Pink and blue; same subjects.

I 205. Pink and green; *obv.* Cupid with pipes; *rev.* Cupid with banner; octagonal.

I 205*a*. Green and pink; same subjects.

I 206. Pink and blue; same subjects.

I 207. Lilac and green; *obv.* Cupid sharpening arrows; *rev.* Cupid with lyre.
Plate 35 (13).

I 208. Pink and blue; same subjects.

I 209. Green and pink; same subjects.

I 210. Blue and pink; same subjects; circular.

I 211. Pink and blue; *obv.* Cupid sharpening arrows; *rev.* Cupid caught in a snare; circular.

I 211*a*. Blue and pink; same subjects.

I 212. Pink and green; *obv.* Cupid with lyre; *rev.* Cupid with pipes.

I 213. Blue and pink; same subjects.

I 214. Another, similar.

I 215. Blue and pink; *obv.* Cupid with pipes; *rev.* same subject.

I 216. Pink and green; same subject.

I 216*a*. Green and pink; same subject.

I 217. Pink and green; *obv.* Cupid with lyre; *rev.* Cupid making a bow.

I 218. Green and pink; same subjects.

I 219. Green and pink; *obv.* Cupid with pipes; *rev.* Cupid sharpening arrows.

I 219*a*. Pink and blue; same subjects.

I 220. Pink and green; same subjects.

I 221. Blue and pink; *obv.* Cupid with cornucopia by a pillar; *rev.* Cupid inflaming the heart.

I 222. Pink and green; *obv.* Cupid with pipes; *rev.* warrior.

I 223. Blue and pink; *obv.* Cupid with club and lion-skin; *rev.* Cupid with pipes.

I 224. Blue and pink; *obv.* Cupid with club and lion-skin; *rev.* Cupid with banner.

I 225. Blue and pink; *obv.* warrior; *rev.* nymph with basket of flowers.

I 226. Blue and pink; *obv.* Ajax and Teucer; *rev.* Cupid on a dolphin; circular.

I 227. Pink and blue; *obv.* Cupid sacrificing a goat; *rev.* Mercury; circular.

I 228. Pink and green; *obv.* Cupid sacrificing a goat; *rev.* Saturn; circular.

I 229. Green and pink; *obv.* Cupid sacrificing; *rev.* Saturn; circular.

I 230. Pink and green; *obv.* Neptune and Nereid; *rev.* Hercules resting; circular.

I 231. Green and pink; *obv.* Cupid with cornucopia by a pillar; *rev.* Cupid sacrificing; circular.

I 232. Pink and blue; *obv.* Cupid with cornucopia by a pillar; *rev.* Cupid with musical instruments by an urn; circular.

I 233. Green and pink; *obv.* Cupid with pipes, draped figure behind; *rev.* Mercury; circular.

I 234. Green and pink; *obv.* Bacchanalian figure; *rev.* Cupid with pipes; circular.

I 235. Blue and pink; *obv.* Bacchanalian figure; *rev.* Cupid sharpening arrows; circular.

I 236. Pink and green; *obv.* Victory giving a wreath to Cupid; *rev.* Diana with stag; circular.

I 237. Green and pink; *obv.* Cupid with sheep by a pillar; *rev.* Cupid with banner by an urn; circular.

I 238. Blue and pink; *obv.* Cupid with lyre; *rev.* draped figure; circular.

I 238*a*. Green and pink; same subjects.

I 238*b*. Pink and green; same subjects.

I 238*c*. Pink and blue; same subjects.

I 239. Pink and blue; *obv.* Cupid with pipes; *rev.* draped figure; octagonal.

I 239*a*. Green and pink; same subjects.

I 239*b*. Pink and green; same subjects.

I 240. *Obv.* Neptune and a Nereid; *rev.* Victory in a chariot, two warriors in background.

I 240-252 are similar to those immediately preceding, but without the border.

I 241. *Obv.* Hebe and the Eagle; *rev.* Hygieia.

I 242. *Obv.* Athene with Gorgon shield; *rev.* Hercules by a pillar.

I 243. Same subjects; circular.

I 244. *Obv.* wreathed female figure contemplating a shield before an altar; *rev.* Mænad; circular.

Cf. Meteyard, *Memorials of Wedgwood*, pl. iii.

I 245. *Obv.* Diana; *rev.* Perseus; circular.

I 246. *Obv.* Hygieia; *rev.* Terpsichore; circular.

I 247. *Obv.* Apollo, Hygieia, and others; *rev.* Time and a statue; circular.

I 248. *Obv.* Hebe and the Eagle; *rev.* Terpsichore; octagonal.

I 249. *Obv.* two Cupids, one with a sheep and the other with a banner by an urn; *rev.* three Cupids preparing a bow and arrows; octagonal.

I 250. *Obv.* a marine god and goddess; *rev.* similar subject; octagonal.

I 251. *Obv.* warrior on horseback; *rev.* sacrifice; octagonal.

I 252. *Obv.* Priam begging the body of Hector; *rev.* a sacrifice; octagonal.

I 253. Oval ornament; pierced centre; radiating leaf design and cable border.

I 254-263. Double Cameos, with two sides curved and two straight (*i.e.*, segments of a circular or elliptical band), and grooved edges; for mounting in the guards of court swords. *See* Rathbone, *Old Wedgwood*, pl. 48.

I 254. *Obv.* Cupid and the car of Bacchus; *rev.* an enchantment.

Plate 35 (14).

I 255. *Obv.* a conquered province; *rev.* Time and a statue.

Plate 35 (15).

"A conquered Province" is said to be from a design by Stephan (*Catalogue of the Bartlett Coll.*, p. 48); but on an oval cameo (I 647) in this collection is the same design evidently taken from a gem engraved by Pichler, whose signature it bears.

I 256. *Obv.* Perseus and Andromeda; *rev.* Hebe and the Eagle.

I 257. *Obv.* Diana in her car; *rev.* a conquered Province.

Plate 35 (16).

I 258. *Obv.* Hebe and the Eagle; *rev.* Jupiter.

I 259. *Obv.* a Roman marriage; *rev.* Cupid leading a draped female figure to a reclining river god.

I 260. *Obv.* Diana in her car; *rev.* as on preceding.

I 261. *Obv.* Jupiter; *rev.* Apollo and Hygieia, two figures in background.

I 262. *Obv.* Hercules slaying the Erymanthian boar; *rev.* Cupid on a raft.

I 263. *Obv.* a Hero stopping the chariot of Victory; *rev.* Cupid and the car of Bacchus.

I 264. Panel for mounting in a brooch, oblong and slightly convex; Libra and Scorpio in two panels with acanthus and bead borders. L. 2.8 in.
Plate 35 (17).

I 265. Another; Sagittarius and Capricornus. L. 1.83 in.

I 266. Another; Aquarius and Pisces. L. 1.88 in.

I 267. Pair of tablets, oblong and tapering; base concave; laurel wreath suspended from a ring. L. 1.2 in.

I 268. Another pair; wreath suspended by a ribbon from a ring. L. 1.2 in.
Plate 35 (18).
Probably for covering keyholes.

I 269. Buckle frame with husk border. L. 1.1 in.
Plate 35 (19).

I 270. Another, with legend L'AMITIE LA DONNE. Mark WEDGWOOD H L. 1.38 in.
Plate 35 (20).

I 271. Double annulet with grooved edges; pattern of cinquefoils. D. .71 in.

I 272. Pair of circular bosses for buttons; rosettes in centre surrounded by a beaded band between two plain ones, floral festoons filling the remaining space. D. .9 in.
Plate 35 (21).

I 273. Card of eighteen cameos, mounted in pinchbeck as buttons, in the original paper wrapping; subjects Hygieia, Hebe, Jupiter, Three Graces, Diana in her car, Hercules binding Cerberus, etc., etc. D. 1.38 in.

I 274. Pair of circular ornaments; pierced centres; four acanthus leaves gadroon-wise; loop border. D. .46 in.

I 275. Another; leaf design and beaded band. D. .44 in.

I 276. Eardrop; radiating ornament at top and bottom and beaded festoons in lower part; in centre a frieze between two cable bands, with figures of a philosopher, Terpsichore, Bacchus and Mænad, and lady leaning on an urn. L. 1.4 in.

I 277. Another, with figures; Hygieia, Polymnia, a Roman marriage, and Perseus. L. 1.4 in.

I 278. Another; Hygieia, Urania, a Roman marriage, and Polymnia.

I 279. Another; two figures of Hope, Diana, and an offering to Truth; legend VERITATI.

I 280. Another; Hygieia, Plenty, Diana, and an offering to Truth; legend VERITATI.

I 281. Another; Hygieia, Perseus, Polymnia, and a lady and boy. L. 1.4 in.

Plate 35 (22).

I 282. Another; a philosopher, Achilles in his tent, Terpsichore, and an offering to Truth; legend VERITATI. L. 1.4 in.

Plate 35 (23).

I 283. Another; Hygieia, Polymnia, Hope, and Hebe and the Eagle. L. 1.5 in.

I 283*a*. Two others, similar subjects; mounted in gold.

Given by Mrs. C. M. Coppell, 1903.

I 284. Another; lilac ground; Hygieia, man with palm by a pillar, Hope, and Terpsichore. L. 1.5 in.

I 285. Another; lilac ground; Terpsichore, Hebe and the Eagle, man with palm by a pillar, and a Roman marriage. L. 1.5 in.

I 286. Two others, a pair; cable band, with radiating leaf design above and below; mask at lower end. L. 1 in.

Plate 35 (24).

I 287. Pair of half drops for car-pendants; on upper part bead festoons; on lower, radiating leaf ornament; in middle, Diana and Aurora in their cars. L. 1.2 in.

Plate 35 (25).
Cf. Meteyard, vol. ii., fig. 123.

I 288. String of beads, with radiating leaf designs at ends and polished belt in middle. D. 4.9 in.

I 289. Another, of similar beads, with grooved belts. D. .75 in.

I 290. Another, of similar beads, with belt of stars. D. .41 in.

Plate 35 (26).

I 291. Bead, similar to the preceding. D. .24 in.

I 292. Seal pendant, conical; frieze of classical subjects between two bands of vertical leaf pattern; bottom polished and cut with design in intaglio, a Roman marriage. L. 1.1 in.

About 1775.

I 293. Seal; white jasper ware; shank moulded in form of the bust of the Zingara; intaglio at bottom, the choice of Hercules. L. 1.2 in.

About 1774.

I 294. Seal, with facetted shank, polished; brown jasper ware; engraved with initials *M I*. L. 1 in.

I 295. Another, of similar form; jasper ware, imitating agate; initials *H E*. L. .8 in.

I 296. Another, of similar form; blue jasper ware; initials *M A*. L. .9 in.

I 341-559 are intaglios in black basaltes ware.

I 341-461 have antique subjects, the remainder modern. The numbers impressed on the backs refer to the lists published by Wedgwood in his catalogues. These intaglios are, as a rule, of oval shape, varying in length from half-an-inch to an inch, and belong to the Franks collection.

I 341. A vestal. Mark $\frac{\text{Wedgwood}}{8}$

I 342. Hercules and the Nemean lion. Mark $\frac{\text{Wedgwood}\ \&\ \text{Bentley}}{9}$

I 343. Bust to left of Neptune. Same mark, with number 10.

I 344. Head to right of Homer. Mark $\frac{\text{WEDGWOOD}}{14}$

I 345. Head to left of Scipio Africanus. Mark $\frac{\text{Wedgwood}\ \&\ \text{Bentley}}{15}$

Plate 35 (27).

I 346. Head to left of the emperor Marcus Aurelius. Mark as on I 344, with number 17.

I 347. Same subject. Mark $\frac{\text{Wedgwood}}{17}$

I 348. Bust to right of Sabina, wife of the emperor Hadrian. Mark 19.

I 349. Head to left of Ceres. Mark $\frac{\text{WEDGWOOD}}{23}$

I 350. Head to right of the poet Horace. Same mark, with number 29.

I 350*a*. Head to right of Camillus. Same mark, with number 34.

$\frac{}{30}$

I 351. Head to left of Ceres. Mark Wedgwood & Bentley 35

I 352. Bust to right of Olympias. Same mark, with number 37.

I 353. The same. Same mark.

I 354. Head to left of Sappho. Same mark, with number 40.

I 355. Head to left of Minerva. Mark as on I 349, with number 42.

I 356. Head to left of Theseus. Mark 43.

I 357. Bust to left of a philosopher. Mark Wedgwood & Bentley 45.

I 358. Head to right of Aristotle. Mark WEDGWOOD 47

I 359. Head to left of the young Hercules with club behind. Mark W & B 53

I 360. Bust to right of Æsculapius. Mark WEDGWOOD 54

I 361. Bust to left of the young Antinous. Mark as on I 359, with number 58.

I 362. Bust to left of Phocion, Athenian statesman and general. Same mark, with number 60.

I 363. Head to left of Drusus. Same mark, with number 64.

I 364. Head to left of Cicero. Same mark, with number 65.

I 365. Bust of Laocoon. Mark Wedgwood 66

I 366. Lion devouring a horse. Mark WEDGWOOD 69

I 367. Bust to left of Æsculapius. Mark Wedgwood & Bentley 71

I 368. A vase. Same mark, with number 76.

I 369. Bust to left of the poet Horace, with spray of laurel and initials H F (Horatius Flaccus). Same mark, with number 78.

I 370. Bust of Didia Clara, daughter of Didius Julianus. Mark Wedgwood & Bentley 82

I 371. Head to right of Neptune. Mark WEDGWOOD 83

I 372. Cupid inflaming the mind. Mark 88.

I 373. Head to left of Poppæa, wife of Nero. Mark as on I 370, with number 90.

I 374. Bust to left of Germanicus, son of Claudius. Same mark, with number 92.

I 375. Bust to left of Paris. Mark Wedgwood & Bentley 93

I 376. Theseus raising the stone beneath which lay his father's sword. Same mark, with number 94.

I 377. Head of Juppiter Ammon. Mark W & B 99

I 378. Diomedes and the Palladium. Mark as on I 375, with number 101.

I 379. A sow. Mark 104.

I 380. Head to right of Pan. Mark Wedgwood & Bentley 108

I 381. Head to left of Lucius Junius Brutus. Mark W & B 109

I 382. Lady standing by a horse; after a figure from Herculaneum. Mark 110.

I 383. Head to left of Augustus Cæsar. Mark WEDGWOOD 112

I 384. Bust of the same. Same mark.

I 385. Head to left of a man. Mark W & B 114

I 386. Juno riding upon an eagle. Same mark, with number 123.

I 387. A Bacchante. Mark Wedgwood & Bentley 124

I 388. Mercury, standing. Same mark, with number 127.

I 389. Another, of the same. Mark Wedgwood & Bentley 129

I 390. Another, of the same. Same mark, with number 131.

I 391. Bust, half left, of Harpocrates, the god of the sun at morning. Mark W & B 135

I 392. Harpocrates standing in the boat of the sun. Mark as on I 390, with number 136.

I 393. The same with a cornucopia. Mark as on I 391, with number 138.

I 394. Standing figure of Jupiter, conservator. Mark Wedgwood & Bentley 139

I 395. Bust to left of Plutarch, the historian. Same mark, with number 142.

I 396. Standing figure of Julius Cæsar with stilus by a pillar. Mark Wedgwood & Bentley 144

I 397. A Bacchanalian procession. Same mark, with number 147.

I 398. "An Egyptian figure." A female figure holding a snake, with a bird on her head. Same mark, with number 149.

I 399. The lyre of Apollo. Mark Wedgwood & Bentley 155

I 400. The muse Thalia. Mark Wedgwood & Bentley 156

I 401. The same.

I 402. The muse Euterpe. Mark 157.

I 403. Figure of Endymion, with a crescent at his feet to represent Diana. Mark as on I 399, with number 162.

I 404. Head to right of Æsop. Mark W & B 171

I 405. Meleager standing with a hound and the boar's head. Mark as on I 400, with number 175.

I 406. A Roman matron. Same mark, with number 178.

I 407. Cupid dressing a mask. Same mark, with number 184.

I 408. A vase. Mark as on I 404, with number 187.

I 409. Head to left of Livy, the historian. Same mark, with number 189.

I 410. Head to left of Hannibal. Mark Wedgwood & Bentley 197

I 411. Theseus killing the Minotaur. Mark 199 WEDGWOOD

I 412. Medea feeding a snake, before a trophy of arms. Mark W & B 200

I 413. Bust to right of Cicero. Mark as on I 410, with number 203.

I 414. The nymph Ægle binding Silenus to a tree. Same mark, with number 218.

I 415. Head to left of Brutus with dagger. Mark WEDGWOOD 223

I 416. Head, half left, of Iole, beloved of Hercules. Mark as on I 412, with number 224.

I 417. Head to left of the poet Anacreon. Same mark, with number 227.

I 418. Head to left of Agatho, Athenian tragic poet. Same mark, with number 229.

I 419. Bust to left of the Roman poet, Ennius. Mark Wedgwood & Bentley 230

I 420. Head to left of the Roman author Apuleius. Mark W & B 231

I 421. Bust to right of Hermes Trismegistus. Same mark, with number 232.

I 422. Head to left of Theocritus. Mark Wedgwood & Bentley 234

I 423. Bust to left of the philosopher Pythagoras. Mark as on I 420, with number 235.

I 424. Head to left of Socrates. Same mark, with number 236.

I 425. The same.

I 426. Head to left of Seneca. Mark as on I 422, with number 239.

I 427. A Bacchanalian procession. Same mark, with number 247.

I 428. Head to right of Cicero. Mark 249.

I 429. Saturn standing with encircled serpent. Mark W & B 252

I 430. The same devouring a stone. Mark Wedgwood & Bentley 254

I 431. Head to left of Cybele, with mural crown; two cornucopias below. Mark as on I 429, with number 255.

I 432. A lotus flower. Mark as on I 430, with number 256.

I 433. Head to right of Isis with sistrum. Same mark, with number 258.

I 434. Bust to left of Canopus. Mark W & B 259

I 435. Head to left of the poet Virgil. Mark 263.

I 436. Head to right of Britannicus, son of the Emperor Claudius. Mark 285.

I 437. Priestess standing by an altar. Mark WEDGWOOD 287

I 438. Theseus killing the Minotaur. Mark Wedgwood & Bentley 294

I 439. Seated figure of Justice, with scales and cornucopia. Mark as on I 437, with number 315.

I 440. Standing figure of Hope with an anchor. Mark 326.

I 441. Standing figure of Hygieia feeding a snake. Mark 340.

I 442. An offering to Victory. Mark WEDGWOOD 344

I 443. Bust to left of Silence. Same mark, with number 347.

I 444. Cupid with caduceus. Mark 349.

I 445. Head to left of Brutus between two daggers and a cap of Liberty, with legend EID. MAR. Mark WEDGWOOD 392

I 446. Pan's pipes in a wreath. Mark as on I 442, with number 445.

I 447. Neptune sailing in a shell.

I 448. Same subject.

I 449. *Obv.* head to left of Bacchus; *rev.* head to left of Silenus.

I 450. *Obv.* head to left of Bacchus; *rev.* head to left of Ariadne.

I 451. Same subjects.

I 452. An offering to Hygieia.

I 453. Sacrifice of a snake.

I 454. Seated figure of Night shedding poppies.

I 455. Same subject.

I 456. Standing figure of Spring scattering flowers.

I 457. Busts to left of Hercules and Iole.

I 458. *Obv.* head to left of (?) Solander; *rev.* Achilles in his tent.

I 459. Head to left of Domitian.

I 460. *Obv.* head to left of Homer; *rev.* head to left of Seneca.

I 461. *Obv.* head to left of Seneca; *rev.* head to left of Newton.

Modern Subjects.

I 481. Bust to left of Oliver Cromwell. Mark WEDGWOOD 5

I 482. Head to right of Alexander Pope. Same mark, with number 12

I 483. The same.

I 484. Bust to left of Sir Isaac Newton. Same mark, with number 20.

I 485. Head to right of George II. Same mark, with number 26.

I 486. Bust to right of George III. Mark 31 WEDGWOOD

I 487. Head to right of Alexander Pope. Mark W & B 50

I 488. Head to left of Sir Isaac Newton, with comet; "from his own ring." Mark 96.

I 489. The same. Mark as on I 487, with number 96.

I 490. Bust to left of Oliver Cromwell; "from a ring." Mark WEDGWOOD 98

I 491. The same. Mark Wedgwood & Bentley 98

I 492. Bust to right of Pope Sixtus V. Mark 116.
Called in *Wedgwood's Catalogue* Alexander Pope.

I 493. Head to right of Dr. Mead. Mark 141 WEDGWOOD

I 494. An enchantment. Mark Wedgwood & Bentley 170

I 495. Head to right of Baron Montesquieu. Same mark, with number 190.

I 496. Head to right of Raffaelle d'Urbino. Mark WEDGWOOD 192

I 497. Head to right of Carlo Maratti, Italian painter. Mark W & B 193

I 498. Head to right of Louis XV. Mark as on I 494, with number 201.

I 499. Bust to right of the actor Garrick. Mark Wedgwood 210

I 500. The same. Mark 210 WEDGWOOD

I 501. Head to left of Louis XIV. Mark as on I 497, with number 226.

I 502. Head to right of Dr. Mead. Mark Wedgwood & Bentley 264

I 503. Bust to left of George II. Mark as on I 496, with number 265.

I 504. Bust to right of the Madonna. Same mark, with number 266.

I 505. Bust to right of Alexander Pope. Mark W & B 269

I 506. Bust, three-quarters right, of Dr. Lucas. Mark as on I 502, with number 275.

I 507. Head to left of H.R.H. the Duke of Gloucester. Same mark, with number 283.

I 508. The same. Mark Wedgwood & Bentley 283

I 509. The same.

I 510. Head to left of the Duc de Sully. Mark W & B 286

I 511. Bust to left of George III. Mark Wedgwood & Bentley 291

I 512. The same. Mark Wedgwood & Bentley 341

Plate 35 (29).

I 513. The same. Mark 341.

I 514. Head to left of Lord Chatham. Mark as on I 511, with number 356.

I 515. Head to right of Shakespeare. Mark 363 WEDGWOOD

I 516. Head to left, "The Bath Washerwoman." Same mark, with number 364.

I 517. Bust, half right, of Cervantes. Same mark, with number 370.

I 518. Head to left of William III. Mark Wedgwood & Bentley 371

I 519. Bust to left of the actor Garrick. Mark WEDGWOOD 372

I 520. The same. Mark as on I 518, with number 373.

I 521. Head to left of Washington. Mark Wedgwood 380

I 522. Head to right of Voltaire. Mark as on I 519, with number 382.

I 523. Bust to left of Frederick the Great. Same mark, with number 384.

I 524. Bust to right of (?) Prince Frederick William of Prussia. Mark WEDGWOOD 385

I 525. A squirrel. Mark 386 WEDGWOOD

I 526. An elephant. Mark as on I 524, with number 387.

I 527. Head to right of Washington. Mark WEDGWOOD 390

I 528. Bust to left of John Wesley. Mark Wedgwood 394

I 529. Head to left of the poet Virgil. Mark as on I 525, with number 398.

I 530. Bust to right of William I., of the Netherlands. Mark as on I 527, with number 402.

I 531. A padlock. Mark as on I 525, with number 406, which should be 446.

I 532. Legend *Yours &c.* Mark 407 WEDGWOOD

I 533. Bust to right of Frederick William II. of Prussia. Mark WEDGWOOD 410

I 534. A crown within a garter and legend GOD SAVE THE KING. Mark 415 WEDGWOOD

I 535. Rectangular panel with legend REPONDEZ VITE. Mark as on I 532, with number 421.

I 536. Bust to left of Dr. Priestley. Mark as on I 533, with number 427.

I 537. Head to left of Charles James Fox. Same mark, with number 431.

I 538. Bust to right of Frederick William II. of Prussia. Same mark, with number 434.

I 539. Heart and anchor and legend ESPERE EN VOUS. Same mark, with number 441.

I 540. Circular; with oval panel and legend MARIA within a wreath. Mark 442 WEDGWOOD

I 541. Scroll with legend *Ie me Porte Bien.* Same mark, with number 443.

I 542. Prince of Wales' badge and motto; beaded border. Same mark, with number 444.

I 543. Chimaera, within a wreath. Mark 447.

I 544. Union flag and motto PRO PATRIA. Mark WEDGWOOD 448

I 545. Legend *For further Particulars Enquire Within.* Mark 457.

I 546. Bust to left of William III.

I 547. *Obv.* head to left of George III.; *rev.* head to left of Milton.

I 548. Bust to right of (?) William Pitt and legend MY COUNTRY!!! Mark WEDGWOOD

I 549. Head to left of Henri IV. of France.

I 550. Bust to left of (?) Admiral Lord Keppel.

I 551. Head to left of (?) George Washington. Mark WEDGWOOD

Under the intaglio is signature of the engraver HARRIS (Moses Harris, fl. 1778).

I 552. *Obv.* the actor Garrick looking into the face of Shakespeare; legend QUO ME RAPIS TUI PLENUM and signature MARCHANT F.; *rev.* bust to right of Cleopatra.

Nathaniel Marchant, gem-engraver and medallist, 1739-1816.

I 553. Bust to left of the Madonna.

I 554. Head to left of a man.

I 555. *Obv.* Head to right of Sabina, wife of Hadrian; *rev.* monogram with initials I.W.

I 556. Nude male figure binding a faggot and legend MAY INDUSTRY BE REWARDED.

I 557. A squirrel. Mark Wedgwood & Bentley

Cf. I 525.

I 558. A lioness.

I 559. An elephant.

Cf. I 526.

I 571-683. Bas-reliefs, Tablets, etc.

Wedgwood, in the introduction to his Catalogue, says:—"These bas-reliefs, chiefly in the jasper of two colours, are applied as cabinet pictures or for ornamenting cabinets, bookcases, writing tables, in the composition of a great variety of chimney pieces, and other ornamental works." They are also found in basaltes ware, semi-porcelain, and white terra cotta. The early reliefs were mostly Renaissance subjects made, frame and all, in plaster-of-Paris moulds. Later, original and other compositions of the artists employed by Wedgwood were moulded without backgrounds and "luted" to the plaques or tablets prepared for them. Metal frames superseded the earlier moulded pottery frames between 1775 and 1780, though no doubt occasional impressions from the old moulds were taken after that date. These pieces are, as a rule, of jasper ware, viz., with white reliefs on a blue body (where the ground is only coloured on the surface the expression "jasper dip" is used), and belong to the Franks Collection.

I 571. PLAQUE, oblong rectangular; oval panel with white ground painted in sepia with subject, a nymph decorating a terminal figure, three boys playing and painting, and a seated female figure in the foreground; anthemion border; the remaining space is washed with pale blue, with a rosette painted in each corner.

L. 14 in.

From a design engraved by Bartolozzi, after Cipriani. These plaques, painted in encaustic colours, belong to an early period of the jasper ware; they were not successful, and are rarely met with at the present day.

I 572. PLAQUE, oval, of black basaltes ware, with moulded frame; subject in relief, Jupiter destroying the Titans.

About 1773.
L. 9.8 in. Given by General Meyrick, 1878.
Cf. Meteyard, *Wedgwood and his Works*, pl. 12, fig. 2.

I 573. ANOTHER, similar; subject, the Feast of the Gods.

About 1773.
L. 9.8 in. Given by General Meyrick, 1878.
Cf. Meteyard, *Wedgwood and his Works*, pl. 13, fig. 2.

I 574. PLAQUE, oval, with green ground; subject, an Offering to Peace.

About 1787. *Plate* 34.
L. 9 in.
Designed by Lady Templetown, 1777. Another copy of the same in the Bartlett Coll. (Cat., p. 52, No. 299) is signed with the monogram T. *Cf.* Meteyard, *Memorials of Wedgwood*, pl. 22. Lady Templetown, *née* Elizabeth Boughton, married in 1769, has been frequently confused with Lady Mary Montagu, who married Baron Templetown in 1796; the designs used by Wedgwood are usually attributed, quite incorrectly, to the latter.

I 575. ANOTHER; the Triumph of Bacchus.

Mark **WEDGWOOD & BENTLEY**
1776.
L. 10.9 in.
Modelled by Hackwood. *Cf.* Meteyard, *Memorials of Wedgwood*, pl. 20.

I 576. ANOTHER; subject, three boys (one holds a head, another a tablet upon which the third is painting) representing Painting and Sculpture.

Mark **WEDGWOOD**
L. 6.3 in.
Perhaps "the group of three boys" from designs by Lady Diana Beauclerk mentioned in the catalogue of 1787.

I 577. ANOTHER; subject, the Marriage of Cupid and Psyche. Mark as on I 575.

L. 10.9 in. *Plate* 34.
The design is copied from the cinquecento cameo formerly in the Marlborough Coll. It was first modelled by Hackwood from a paste by Tassie, and afterwards remodelled by Flaxman from the original gem. *Cf.* Meteyard, *Life of Josiah Wedgwood*, vol. ii., fig. 69.

I 578. ANOTHER; jasper dip; a sacrifice to Hymen.

Mark **WEDGWOOD**
L. 3.9 in.
Modelled by Flaxman, 1776; from a design engraved by Bartolozzi after Cipriani. *Cf.* Meteyard, *Memorials of Wedgwood*, pl. 6.

I 579. CAMEO, circular; jasper dip; the Three Graces; border of signs of Zodiac.

Same mark.
1780-95.
D. 2.4 in.
Modelled by Burch in (?) 1772, "from an Etruscan Bas-relief in Sir W. Hamilton's cabinet in the British Museum." See *Wedgwood's Catalogue*, 1777; and the frontispiece of the *Reprint of Wedgwood's Catalogue* of 1787.

I 580. ANOTHER, oval; same design, without border.

Mark WEDGWOOD
L. 2.3 in.

I 581. ANOTHER, octagonal; same design.

L. 1.7 in.
Cf. Meteyard, *Wedgwood and his Works*, pl. 16.

I 582. ANOTHER, convex pointed oval; two figures from the same group, festoon above their heads.

Mark **WEDGWOOD**
L. 2.6 in.

I 583. ANOTHER, circular; Diana in her car; border of pierced rosettes.

Mark WEDGWOOD
1780-95.
D. 1.05 in.

I 584. PLAQUE, oval; pale blue ground washed black; Terpsichore.

Mark Wedgwood & Bentley
1775-80.
L. 3.6 in.

I 585. ANOTHER; jasper dip; Apollo.

Mark **WEDGWOOD**
L. 3.4 in.

I 586. CAMEO, circular; Apollo, with lyre between a tree and an altar.

Mark **WEDGWOOD** and a triangle.
D. 1.4 in.

I 587. ANOTHER, octagonal, convex; Neptune enthroned in a shell.

L. .89 in.
Cf. Meteyard, vol. ii., fig. 129.

I 588. ANOTHER, oval; two marine deities.

L. 1.14 in.

I 589. ANOTHER; green jasper dip; Venus and Cupid with arms of Mars.

L. 1.21 in.

I 590. ANOTHER; Æsculapius.

L. 1.1 in.

I 591. ANOTHER; octagonal; Hebe and the Eagle.

L. .81 in.

I 592. TABLET, oblong octagonal; lilac jasper dip; Aurora in her car with Cupid attending; border of leaf design on blue ground.

Mark WEDGWOOD I
1780-95. *Plate* 35 (29).
L. 2.6 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 592*a*. ANOTHER, similar, but of green jasper dip with border of loop design on lilac ground.

Mark **WEDGWOOD** and a point.
Given by Joseph Mayer, Esq., F.S.A., 1853.

I 592*b*. ANOTHER, similar, but of black jasper dip, with border of leaf design on green ground.

Mark **WEDGWOOD** O
Cf. *Reprint of Wedgwood's Catalogue*, p. 41.

I 593. CAMEO, oval; an offering to Truth; legend VERITATI.

L. .76 in.

I 594. ANOTHER, circular; a sacrifice, Hygieia, Mercury, and Abundantia; border of rosettes pierced.

Mark WEDGWOOD
D. 1.28 in.

I 595. TABLET, elongated oval; black jasper dip; a sacrifice to Artemis; border of leaf design on green ground.

Mark **WEDGWOOD** O
1780-95.
L. 2 in.
Cf. Meteyard, *Memorials of Wedgwood*, pl. 3.

I 595*a*. ANOTHER, similar, but with border of loop design.

Mark **WEDGWOOD** 8
Given by Joseph Mayer, Esq., F.S.A., 1853.

I 595*b*. FIVE OTHERS, similar, but with variously coloured grounds and different borders.

Marks **WEDGWOOD** accompanied by the letter C or G or a triangle.

I 596. THREE OTHERS; a sacrifice; jasper dip, two green, one black; borders of leaf, loop, and husk designs on variously coloured grounds.

Marks **WEDGWOOD**, in one case with the letter O.
1780-95.
L. 2 in.

I 597. ANOTHER, similar; black jasper dip; border of loop design on green ground.

Mark **WEDG^{O}WOOD**
1780-95.
L. 1.9 in.
Cf. Meteyard, *Memorials of Wedgwood*, pl. 3.

I 598. CAMEO, circular, convex; blue ground, with wash of darker blue on surface; a sacrifice.

Mark **WEDG^{H}WOOD**
D. 1.05 in.

I 599. ANOTHER, oval; white biscuit ware; a sacrifice of goats.

About 1773. *Plate* 35 (30).
L. 1.66 in.

I 600. TABLET, oblong, octagonal; green jasper dip; a sacrifice and the choice of Hercules; border of leaf design on black ground.

Mark **WEDGWOOD** and a triangle.
1780-95.
L. 2.4 in.

I 601. ANOTHER, similar; the choice of Hercules.

Mark **^{O}WEDGWOOD**
L. 2 in.

I 602. CAMEO, pointed oval; Hercules carrying the Cretan bull to Eurystheus.

L. 1.36 in.

I 603. ANOTHER, circular, convex; blue ground, with wash of darker blue on the surface; same subject.

Mark WEDGWOOD$_{H}$
D. 1.04 in.

I 604. ANOTHER; jasper dip; Hercules and Iole; anthemion border.
Mark **WEDGWOOD**
1780-95.
D. 1.29 in.

I 605. ANOTHER, oval, concave; white biscuit ware, ground coloured black; head to right of Iole.

About 1773.
L. .76 in.

I 606. CAMEO AND INTAGLIO, octagonal; *obv.* cameo, Hercules and the Erymanthian boar; *rev.* same subject, polished ground.

L. .89 in.

I 607. CAMEO, octagonal; jasper dip; Perseus.

L. .55 in.

I 608. ANOTHER; Perseus and Andromeda.

L. .93 in.
Cf. Meteyard, vol. ii., p. 461.

I 609. ANOTHER, oval; white biscuit ware, ground washed black; bust of a Sphinx.

About 1773.
L. .88 in.

I 610. ANOTHER, concave; white biscuit ware; head to left of Medusa.

About 1773. *Plate* 35 (31).
L. 1.02 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 2.

I 611. ANOTHER; light blue ground with brown wash on surface; a hero stopping the chariot of Victory.

Mark Wedgwood & Bentley
1777-80.
L. 1.09 in.

I 612. ANOTHER; same subject.

L. 1.27 in.

I 613. ANOTHER, octagonal; Priam begging the body of Hector from Achilles.

L. .96 in.

I 614. ANOTHER; same subject.

Mark WEDGWOOD
1780-95.
L. 1.1 in.

I 615. ANOTHER, oval; jasper dip; Ajax and Teucer.

Mark Wedgwood
L. .59 in.

I 616. ANOTHER, circular; Achilles in his tent.

D. 1.2 in. Given by Joseph Mayer, Esq., F.S.A., 1853.
Cf. Meteyard, *Memorials of Wedgwood*, pl. 3.

I 617. ANOTHER, octagonal; Diomedes and the Palladium.

L. 1.19 in.
Cf. *Reprint of Wedgwood's Catalogue*, p. 29.

I 618. ANOTHER, circular; same subject.

Cf. Meteyard, *Memorials of Wedgwood*, pl. 6.

I 619. PENDANT, circular; jasper dip; head to right of (?) the Athenian tragic poet Agatho; border of beaded festoons enclosing signs of the Zodiac.

D. 1.44 in.

I 620. ANOTHER, similar; head to left of (?) Antinous.

D. 1.46 in.

I 621. ANOTHER, similar; star of six points enclosing a mask surrounded by rays.

D. 1.45 in.

I 622. CAMEO, octagonal; Cupid under a tree with a dove.

L. .82 in.

I 623. ANOTHER, circular, convex; Cupid stringing his bow.

D. .65 in.

I 624. ANOTHER, jasper dip; Cupid with cornucopia leaning on a pillar.

D. .68 in.

I 625. ANOTHER, oval; jasper dip; catalogued by Wedgwood in 1787 as "Cupid shaving his bow, from a picture of Correggio's in the Queen's house."

Mark WEDGWOOD and a triangle.
L. 2.5 in. *Cf.* Meteyard, *Wedgwood and his Works*, pl. 14.

I 626. ANOTHER, convex, oval; Cupid singing under a tree.

Mark **WEDGWOOD**
1780-95.
L. 2.3 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 1, No. 516.

I 627. EIGHT TABLETS, oblong, octagonal; jasper dip of various colours; Cupid with lyre, flute, or bow and arrows; borders of leaf, cable, or husk designs on variously coloured grounds.

Marks WEDGWOOD with or without one of the following letters or signs, D, O, H, C, ∴, :, and in one case WEDGWOOD &
L. 1.6 in.
Two given by Joseph Mayer, Esq., F.S.A., 1853.

I 628. ANOTHER; black jasper dip; the sale of Cupids; border of leaf design on green ground.

Mark WEDGWOOD
Plate 35 (32).
L. 2.5 in.
Design copied from a painting discovered at Herculaneum in June, 1759. *Cf.* Meteyard, vol. i., frontispiece.

I 629. FOUR OTHERS; jasper dip of various colours; (?) "High Priest kneeling and making a treaty of Peace"; borders of leaf design, etc., on variously coloured grounds.

Marks **WEDGWOOD**, with or without the letter A. C or G.
L. 1.9 in.
Cf. Meteyard, *Memorials of Wedgwood*, pl. iii.

I 630. ANOTHER; lilac jasper dip; same subject; border of leaf design on green ground.

Mark **WEDGWOOD**
1777-80.
L. 1.9 in.

I 631. CAMEO, pointed oval; jasper dip; draped figure of a priestess holding a vase.

Mark **WEDGWOOD**
L. 2.6 in.
Cf. Meteyard, *Wedgwood and his Works*, pl. 14.

I 632. ANOTHER, oval; priestess with urn.

L. .82 in.

I 633. ANOTHER, circular, convex; female figure weeping by an urn, behind her a column with trophies of arms.

D. 1.04 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 634. CAMEO, convex, pointed oval; green jasper dip; Antonia and urn, cloud below.

Mark as on I 631.
L. 2.5 in.
Cf. Meteyard, *Wedgwood and his Works*, pl. 16.

I 635. ANOTHER, pointed oval; jasper dip; same subject.

Same mark with letter G.
1780-95.
L. 2.2 in.

I 636. ANOTHER, convex, pointed oval; jasper dip; female figure with mirror; cable and beaded borders.

Mark as on I 631.
L. 2.6 in.
Cf. Meteyard, *Wedgwood and his Works*, pl. 14.

I 637. ANOTHER; jasper dip; same subject, with festoon of flowers.
Mark WEDGWOOD
1780-95.
L. 2.1 in.

I 638. ANOTHER; lilac jasper dip; same subject, with cloud below.
Mark **WEDGWOOD**
Cf. *Cat. of Liverpool Loan Coll.*, pl. 1.

I 639. ANOTHER; same subject, with scalloped ornament below.
Mark **WEDGWOOD**
1780-95.
L. 2.2 in.

I 640. ANOTHER, circular; lilac jasper dip; classical subject, an old woman seated exhorting a youth and a maiden; Zodiac border on green ground.
Same mark, with letter H.
Plate 35 (33).
L. 2.4 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 1.

I 641. ANOTHER; Victory.
D. 1.1 in.

I 642. ANOTHER, convex, oval; the same subject.
L. 1.08 in.

I 643. ANOTHER, circular; jasper dip; same subject.
Mark **WEDGWOOD**
1780-95.
D. 1.05 in.

I 644. ANOTHER; jasper dip; Hope.
Same mark.
1780-95.
D. 1.2 in.

I 645. ANOTHER, oval; same subject.
L. .95 in.

I 646. ANOTHER; green jasper dip; a Zephyr.
Mark **WEDGWOOD**
1780-95.
L. 2.4 in.
Subject copied from a fresco from Herculaneum.

I 647. ANOTHER; white biscuit ware; a Conquered Province; signed ΠΙΧΛΕΡ.
About 1773.
L. .99 in.
Antonio Pichler, the gem-engraver, was born 1697 and died 1779; two of his sons continued his work.

I 648. ANOTHER; a Roman marriage.

L. .82 in.

I 649. ANOTHER, circular, convex; jasper dip; head, a quarter left, of Plato.
D. .66 in.

I 650. ANOTHER, oval, concave; white biscuit ware, ground washed black; laureate bust to right, (?) Caligula.

About 1773.
L. .88 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 651. ANOTHER, concave; white biscuit ware; antique head to right.

About 1773. *Plate* 35 (34).
L. .92 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 652. ANOTHER, convex; green jasper dip; "the Bourbonnais Shepherd."

Mark **WEDGWOOD**
About 1787. *Plate* 35 (35).
L. 2.1 in.
From a design by Lady Templetown. *See* note on I 574. *Cf.* Meteyard, vol. ii., fig. 125.

I 653. ANOTHER, similar; "Sterne's Maria."

Plate 35 (36).
L. 2.2 in.
From a design by Lady Templetown. *Cf.* Meteyard, vol. ii., fig. 125.

I 654. ANOTHER, rectangular; figure of a girl walking with book in hand.

Mark as on I 652.
L. 2.8 in.
From a design by Lady Templetown.

I 655. ANOTHER, convex, oval; Maternity.

L. 2.4 in.
From a design by Miss Crewe. *Cf.* Meteyard, *Wedgwood and his Works*, pl. 14.

I 656. ANOTHER, circular; black jasper dip; a fox and legend TALLY-HO on a ribbon and monogram of the initials *T B K*.

Mark WEDGWOOD
1780-95.
D. 1.26 in.

I 657. ANOTHER, elongated, oval; bust to right of George III. on a pedestal and legend HEALTH IS REST[ORED]; plain border.

Mark **WEDGWOOD** (C)
About 1790. *Plate* 35 (37).
L. 2.8 in. Given by Joseph Mayer, Esq., F.S.A., 1853.
In commemoration of King George's return to health.

I 658. ANOTHER, oval; head of George III. to right, with laurel wreath; above, a crown with ribbon inscribed HEALTH RESTORED.

Mark as on I 656.
L. 2.5 in.

I 659. ANOTHER; jasper dip; same bust, royal trophy and legend SAL. RES. (= Salus restituta).

Same mark.
L. 2.5 in.

I 660. ANOTHER; jasper dip; Hygieia pouring a libation; crown on a tripod beside her and ribbon above inscribed SAL. RESTIT.

Mark **WEDGWOOD**
L. 2.5 in.

I 661. ANOTHER; jasper dip; laureate bust of George III. to right and legend on ribbon SAL. PEREN. ESTO (Salus perennis esto).

Mark **WEDGWOOD** (O)
L. 1.5 in.

I 662. ANOTHER, circular; jasper dip; Fame inscribing on an urn the name MAR. LUIS.; fallen eagle in front.

Mark WEDGWOOD
1793.
D. 1.8 in.
To commemorate the execution of Louis XVI. and Marie Antoinette.

I 663. ANOTHER, oval; jasper dip; subject commemorative of the Princess Elizabeth (b. 1764—guillotined 1794).

Mark **WEDGWOOD** (I)
L. 1.4 in.
Cf. *Reprint of Wedgwood's Catalogue*, p. 74.

I 664. ANOTHER, elongated, oval; jasper dip; Minerva receiving the Emperor Francis II. on the steps of a temple.

Mark **WEDGWOOD**
About 1792. *Plate* 35 (38).
L. 2.6 in. Given by Joseph Mayer, Esq., F.S.A., 1853.
Modelled by Flaxman. *Cf.* Meteyard, *Wedgwood and his Works*, pl. xv. Francis II., Emperor of Germany, 1792-1804; afterwards Francis I. of Austria, 1804-35.

I 665. ANOTHER, oval; jasper dip; double eagle under an imperial crown.

Mark **WEDGWOOD** (I)
L. 1.1 in.
Cf. Meteyard, *Wedgwood and his Works*, pl. 15.

I 666. ANOTHER; jasper dip; subject "commemorative of a German victory."

Mark WEDGWOOD I

L. 2 in.

Modelled by Flaxman. *Cf.* Meteyard, *Wedgwood and his Works*, pl. 15.

I 667. ANOTHER; jasper dip; similar subject with Minerva holding a scroll inscribed CODEX.

Mark as on I 666.

L. 1.9 in.

Modelled by Flaxman. *Cf.* Meteyard, *Wedgwood and his Works*, pl. 15.

I 668. ANOTHER; jasper dip; same subject.

L. 1.2 in.

I 669. ANOTHER; jasper dip; similar subject to commemorate a German victory.

Mark as on I 666.

L. 1.4 in.

Cf. Meteyard, *Wedgwood and his Works*, pl. 15.

I 670. ANOTHER, circular; pink jasper dip; subject in commemoration of a naval victory, a sacrifice; border of campanula ornament on green ground.

Mark WEDGWOOD I

D. 2.2 in.

Cf. Meteyard, *Wedgwood and his Works*, pl. 14.

I 671. ANOTHER, oval; similar subject, with Neptune and Minerva.

Mark WEDGWOOD and a triangle.

L. 1.6 in.

I 672. ANOTHER, circular; soldier and trophy of arms, before which hovers a winged Victory.

Mark WEDGWOOD

1780-95.

D. 1.2 in.

I 673. ANOTHER; jasper dip; a trophy, cornucopia, cap of Liberty on a stick, and olive branch; border of fleur-de-lys.

Mark WEDGWOOD I

1789-95.

D. 1.1 in.

I 673-6 have subjects commemorative of the French Revolution.

I 674. ANOTHER; jasper dip; Liberty under an arch, with shield of France; legend EN! QUAM SAEPE OPTASTIS, LIBERTAS; plain border.

Mark WEDGWOOD

D. 2.3 in.

Cf. *Reprint of Wedgwood's Catalogue*, p. 67.

I 675. ANOTHER; jasper dip; France and Liberty joining hands before a statue of Plenty; legend FIDEI PUBL.

Mark WEDGWOOD H
D. 2.4 in. Given by Joseph Mayer, Esq., F.S.A., 1853.

I 676. ANOTHER; jasper dip; similar subject, with date 1789; formal floral border.

Mark as on I 674.
D. 2.1 in.

I 677. ANOTHER; jasper dip; two hands clasped over a caduceus between two cornucopias.

Mark I WEDGWOOD
D. 1.1 in.
Probably to celebrate the commercial treaty between France and England in 1787.

I 678. ANOTHER; jasper dip; Health, Peace, and Labour.

1790-95.
D. 1.3 in.
Modelled by Webber.

I 679. ANOTHER; Peace and Labour, from the same design.

D. 2.1 in.

I 680. ANOTHER, oval; jasper dip; Venus with lyre resting on a pedestal and Cupid with inverted torch standing by an oval tablet on which is a head in relief.

Mark WEDGWOOD I
1780-95.
L. 3.2 in.

I 681. ANOTHER, convex, pointed oval; jasper dip; female figure with olive branch and vase.

Mark WEDGWOOD
L. 2.5 in.

I 682. ANOTHER, oval; jasper dip; an obelisk, and Fame inscribing a tablet.

Same mark.
L. 2.7 in.

I 683. ANOTHER; black relief on white ground; a chained negro kneeling, and legend AM I NOT A MAN AND A BROTHER.

About 1787. *Plate* 35 (39).
L. 1.3 in.
Made for the Society for the Abolition of Slavery; modelled by Hackwood. *Cf.* Meteyard, vol. ii., fig. 145.

I 711. COPY OF THE PORTLAND VASE, in blue jasper ware with white reliefs.

H. 9.6 in. D. 7.4 in. *Plate* 32.

Probably an early copy, though not one of the first series, which are said to have all been made of blue-black jasper ware. Wedgwood began work on the Portland vase in 1785, and produced his first perfect copy five years later. He intended to make fifty copies, but it is doubtful if he completed more than twenty before his death in 1795. Another issue was made at the beginning of the 19th century. It has since been copied in different sizes and materials with very varying success. The modellers engaged on it were Henry Webber, William Hackwood, William Wood, and others. Flaxman does not appear to have been concerned in it. *See* Church, *Josiah Wedgwood, Master-potter.*

I 712. "PEGASUS" VASE; pale blue jasper ware with white reliefs; oviform body flattened on shoulders; domed cover with figure of Pegasus on top resting on a pale pink cloud; on one side the crowning of a poet, and on the other an altar, palm tree, Athene in temple, and vases; olive wreath on neck; honeysuckle and other ornaments on lower part; handles, in form of two serpents disputing an egg, springing from Gorgon masks; square plinth with mæander on the sides.

Mark **WEDGWOOD** and two marks resembling double leaves.

Plate 33.

H. 18 in. D. (with handles) 10.8 in. Given by Josiah Wedgwood, 1786.

Frieze modelled by Flaxman. The following extract from a letter of Josiah Wedgwood to Sir William Hamilton, June 24th, 1786, refers to this vase:—"I lamented much that I could not obtain liberty of the merchant to send a vase, the finest and most perfect I have ever made, and which I have since presented to the British Museum. I enclose a rough sketch of it; it is 18 inches high, and the price 20 guineas. Mr. Chas. Greville saw it, and wished it was in his Majesty's cabinet at Naples." *See* Meteyard, vol. ii., p. 497. The main subject of the frieze, sometimes entitled "the crowning of a kitharist," and called by Wedgwood "the apotheosis of Homer," is from a Greek vase in the B.M., 3rd Vase Room, pedestal 7; E 460 of the catalogue.

I 713. VASE, of pale blue jasper ware with white reliefs; oviform body with frieze of subjects illustrating maternity, child learning to read, and mother with needlework; bands of acanthus leaves, etc.; narrow neck with spreading rim; loop handles on shoulders springing from satyric masks; narrow stem, spreading foot and square plinth with anthemion border.

About 1787.

H. 6.3 in. D. 2.9 in.

Frieze after designs by Lady Templetown.

I 713-795 are from the Franks Collection, unless it is otherwise stated.

I 714. PAIR OF VASES, of black basaltes ware, with "encaustic" painting in red and white; oviform body; bands of scroll, mæander, bead and reel patterns, etc.; Psyche binding Cupid on one vase, and Cupid bound on the other; slender neck and stem, spreading rim and base; two twisted handles.

Plate 31.

H. 6 in. D. (with handles) 2.8 in.

This kind of vase was first made by Wedgwood about 1768. The best painter in this style was Aaron Steele, who worked at Etruria from 1784 till his death in 1845. The best period for the ware was 1780-1800.

I 715. BUST, full face, of Chaucer in black basaltes ware, with head-dress, tunic, and penner; circular plinth with border of raised key pattern.

Plate 36.
H. 14.3 in.
Probably made by Wedgwood and Bentley about 1775.

I 716. BUST, a quarter right, of Prior in black basaltes ware; plinth similar to the preceding; legend PRIOR stamped on back.

Mark Wedgwood & Bentley on back and under base.
About 1775.
H. 15.2 in.

I 717. STATUETTE OF CERES; in white jasper ware; holding the lower part of a candle-socket in the form of a cornucopia (the top wanting); circular base and square plinth with panels of leaf and berry pattern on washed blue ground.

Mark **WEDGWOOD**
About 1781.
H. 8.5 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 12; and Meteyard, *Memorials of Wedgwood*, pl. 28.

I 718. FOUR BUSTS; jasper ware, white with blue pedestals; (1) a lady with olive wreath, (2) ? Jupiter crowned, (3) Mars, (4) the boy Bacchus; tall stands of square section tapering downwards, washed with blue and ornamented in white relief on three sides with Pampas grass and trophies.

One of the stands marked Wedgwood
About 1785. *Plate* 34.
H. 5.9 in.

I 719. CHESS PIECES; king and queen; green jasper ware; the king with circular pedestal, the queen with octagonal.

Mark WEDGWOOD
Plate 34.
H. 3.9 in. and 3.5 in. Given by W. J. Stuart, Esq., 1890.
Cf. Meteyard, vol. ii., p. 493. The chessmen were designed by Flaxman between the years 1783-85. Numerous issues were made at various periods. Nos. 720-27 probably belong to later issues.

I 720. CHESS PIECE; a castle; drab jasper ware.

Mark **WEDGWOOD**
About 1810.
H. 3 in.

I 721. CHESS PIECES; king and queen; similar ware; circular pedestals.

Same mark, with two dashes and numbers 6 and 12.
About 1820.
H. 4.2 in.

I 722. CHESS PIECES; king and pawn; similar ware.

Marks WEDGWOOD 4 and a cross; the same with number 15 and two dashes.
About 1820.
H. 3.9 in. and 2.1 in.

I 723. CHESS PIECES; queen and two pawns (bowman and halberdier); similar ware.

Same mark, with two dashes and numbers 3, 13, and 8.
About 1820.
H. 3.9 in. and 2.5 in.

I 724. CHESS PIECE; king; white jasper ware, with pedestal washed blue.

Same mark, with number 15 and two dashes.
About 1820. *Plate* 34.
H. 3.8 in.

I 725. CHESS PIECE; bishop; white jasper ware, with lilac pedestal.

Same mark, with two dashes and the letter T.
About 1820.
H. 3 in.

I 726. CHESS PIECES; knight and bishop; drab jasper ware.

Same mark, with two dashes.
About 1820.
H. 2.8 in.

I 727. CHESS PIECES; five pawns; drab jasper ware; three of the pieces are fully armed foot soldiers, two are unarmed; of the latter one is picking up a large stone and the other is falling wounded.

Marks WEDGWOOD and WEDGWOOD with two dashes (both marks occurring in some instances on the same piece), and the numbers 1, 2, 5, 6, 7, or the letter D.
About 1820.
H. 2.5 in.

I 728. FIGURE OF A CHILD reclining with an apple in right hand; white stoneware; rectangular stand coloured deep blue.

Mark WEDGWOOD / ETRURIA
About 1815.
L. 5.6 in.

I 729. TEAPOT, of blue and white jasper ware; oviform body; frieze representing an offering of fruit, girl reading with two children, vase, etc.; vertical ribbing and acanthus ornament.

Mark Wedgwood / O
About 1786. *Plate* 34.
H. 5.9 in. D. (with handle and spout) 7.6 in.
After designs by Lady Templetown.

I 730. TEACUP AND SAUCER (without handle) of jasper ware; greyish pink ground with white reliefs; frieze with flowers, Cupid with hoop and "Sterne's Maria" on the cup; vertical ribbing; leaf and tongue pattern on saucer; the cup polished inside.

Marks WEDGWOOD : 3 and S.
About 1787.
H. of cup 1.9 in. D. of saucer 5.2 in.

I 731. ANOTHER, similar, but with frieze with Cupids at play, growing plants, and altar; light sage green ground.

Marks WEDGWOOD 3 S
About 1787.
H. of cup 1.9 in. D. of saucer 5 in.
Designs by Lady Templetown.

I 732. ANOTHER; blue ground; similar ornament on cup; saucer with stop-ridge and radiating leaves.

Same mark on cup and on saucer Wedgwood 5 0 0
About 1787.
H. of cup 1.9 in. D. of saucer 5.2 in.

I 733. ANOTHER, with lilac ground; ornamented guilloche band, and acanthus leaves with honeysuckle between; cup polished inside.

Marks WEDGWOOD 3, S and R
About 1787. *Plate* 34.
H. of cup 1.8 in. D. of saucer 5.2 in.

I 734. COFFEE CUP AND SAUCER, of the same set as I 731.

Marks WEDGWOOD 3 O with addition of SS on saucer.
H. of cup 2.5 in. D. of saucer 5 in.

I 735. ANOTHER; greyish pink ground; similar ornament to the last.

Marks WEDGWOOD : 8 O
About 1787.
H. of cup 2.5 in. D. of saucer 5.2 in.

I 736. CHOCOLATE CUP (cylindrical) AND SAUCER; similar ware; light sage green ground; four panels on cup with (1) old woman exhorting a young man and maid, (2) three maidens dancing, (3) Libya with cornucopia, (4) a daisy; wreath above and vertical leaves, etc., below; on saucer, vertical leaves and campanula, etc.; bottom of cup polished.

Mark WEDGWOOD
About 1787. *Plate* 34.
H. of cup 2.6 in. D. of saucer 4.7 in. Given by Felix Joseph, Esq., 1885.

I 737. TRAY, oval, of white jasper ware; raised border of running floral scrolls.

Mark WEDGWOOD O
About 1782.
L. 14.1 in. B. 11.3 in. Bale Coll. Given by W. J. Stuart, Esq., 1888.

I 738. ANOTHER; pale blue jasper ware with white reliefs; in centre, an oval panel ornamented guilloche border enclosing a daisy; on rim, a running floral scroll pattern with similar guilloche band below.

Mark **WEDGWOOD** and two dashes.
About 1785. *Plate* 34.
L. 13.6 in. D. 11 in.

I 739. SCENT FLASK; blue jasper ware with white reliefs; *obv.* bust to left of George III.; *rev.* bust to right of George Augustus Frederick, Prince of Wales; laurel-wreath borders; ornamented guilloche on edges; screw top with scalloped pattern below.

About 1790.
D. 1.4 in.

I 740. ANOTHER, similar; *obv.* bust to left of Prince William of Orange (b. 1748—d. 1806); *rev.* bust to right of the Princess of Orange as Athené; floral-festoon borders; laurel wreath on edges.

D. 1.7 in.
Cf. *Cat. of Liverpool Loan Coll.*, pl. 7.

I 741. ANOTHER, similar; *obv.* bust to left of George III.; *rev.* bust to right of George Augustus Frederick, Prince of Wales.

D. 1.9 in.

I 742. ANOTHER, similar; busts as on I 740; radiated leaf borders; ornamented guilloche on edges.

D. 1.5 in.

I 743. ANOTHER, similar; *obv.* bust to right of George III.: *rev.* bust to left of Queen Charlotte; laurel wreath on edges.

D. 1.8 in.

I 744. ANOTHER, similar; *obv.* bust to right of George Augustus Frederick, Prince of Wales; *rev.* Prince of Wales' feathers; laurel-wreath borders; polished edges.

D. 1.6 in.

I 745. ANOTHER, similar; *obv.* and *rev.* male busts to right, unidentified; festoon borders.

About 1790.
D. 2 in.

I 746. ANOTHER, similar; *obv.* bust to right of George Augustus Frederick, Prince of Wales; *rev.* Prince of Wales' feathers.

About 1790. *Plate* 35 (40).
D. 1.7 in.

I 747. PAIR OF (?) INK STANDS, cylindrical; pale blue jasper ware with white reliefs; guilloche band and floral festoons over vertical ribs; stop-ridge inside (?) to hold the ink-container.

Marks **WEDGWOOD**, two commas, and a star.
About 1810.
H. 2.3 in. D. 3.4 in.

I 748. PAIR OF BELL PULLS, oviform; blue and white jasper ware, with details in sage green; ornamented with vertical bands crossed by green basket work; band of stiff leaves on upper part.

About 1780.
L. 2.8 in.

I 749. VASE, of white biscuit ware, glazed inside; oviform body with plain raised band round rim; two satyric masks in relief with horns, in place of handles; short slender stem, spreading foot, and square plinth.

Mark **WEDGWOOD**
About 1768. *Plate* 36.
H. 7.4 in. D. (with masks) 6 in. Given by C. B. Farmer, Esq., 1888.

I 750. PAIR OF PLATES; white biscuit ware; painted in oils with gilding; (1) circular panel in centre with fuchsias; running border of the same on rim; remaining spaces covered with a network with floral ornament at the intersections; (2) similar ornament with clematis instead of fuchsias.

Marks **WEDGWOOD** and the letters M D D.
About 1768.
D. 7.9 in.
Probably painted by an amateur.

I 781. VASE, of cream ware, with ground veined and mottled to imitate marble; pear-shaped body; spreading rim with edges turned over and crimped; three handles lightly fluted and terminating in leaf ornament, with floral festoons depending; slender stem and spreading foot; square plinth of white biscuit ware with impressed egg and tongue border.

Mark Wedgwood & Bentley
About 1770. *Plate* 36.
H. 7.3 in. D. (with handle) 4.1 in.

I 782. ANOTHER; ground sprinkled to imitate granite; body an inverted cone; tapering neck, with small lid; small ribbed foot; ornament in relief gilt, two masks and two medallions with heavy floral festoons; bands of leaves, bead patterns, etc.; square plinth of black basaltes ware.

About 1769.
H. 12.5 in. D. 6.3 in.

I 783. ANOTHER, with marbled ground; oviform body; short neck with cover surmounted by a seated female figure; slender stem and spreading foot; ornament in relief with traces of gilding; two hooked handles with volute at one end and moulded leaves at the other; from these depend vine festoons; square plinth of white biscuit ware with egg and tongue pattern.

Mark Wedgwood & Bentley
1768-1780.
H. 14.2 in. D. 7.4 in.

I 784. PAIR OF VASES WITH COVERS; queen's ware; bowl-shaped body; painted in colours with band of vine pattern; lower part ribbed; cover with similar ornament; two handles; spreading foot.

Mark **WEDGWOOD** and a crescent.
About 1767. *Plate* 31.
H. 3.2 in. D. (with handles) 4.4 in.

I 785. TEACUP AND SAUCER, of queen's ware; transfer-printed in black with landscapes and exotic birds; shell-moulding below the rims and some gilding; basket work handle with foliated ends.

Mark **Wedgwood** and 9, and on the saucer the number 6 and some scratches.
About 1774. *Plate* 31.
H. of cup 1.8 in. D. of saucer 4.8 in. Given by William Edkins, Esq., 1887.
Printed at Liverpool.

I 786. DESSERT DISH, in shape of vine leaf; queen's ware with gilt edges.

Mark **WEDGWOOD**
About 1765. *Plate* 31.
L. 7.1 in. B. 6.2 in.

I 787. PLATE, of queen's ware; circular panel in centre with blue and gold border painted with Prince of Wales' feathers, crown and motto ICH DIEN on a ribbon; broad blue band between two narrow gold lines on rim.

Marks **WEDGWOOD**
A 5
D. 9.8 in. Given by C. B. Farmer, Esq., 1894.
Possibly made in 1765. *See* Meteyard, vol. i., p. 377.

I 788. ANOTHER; painted in colours; arms of Honeywood and Courtenay in centre; crest on rim and conventional border; black edges.

Mark **WEDGWOOD**
E 2
D. 9.8 in.
Sir John Honeywood, Bart., married in 1778 Frances, eldest daughter of William, second Viscount Courtenay.

I 789. ANOTHER, with ogee edges; painted in black with landscape, with river and bridge; conventional pattern on sides; oak leaf and acorn border on rim and shield of arms, viz., a frog proper.

On the back is the number 190 painted, and a mark resembling a large comma stamped.
About 1787.
D. 9.8 in. Given by F. B. Goldney, Esq., F.S.A., 1898.

I 790. ANOTHER; transfer-printed in black, with fable of the Hunted Beaver in an ornamental panel with husk festoons painted in green; sprays on rim; green edges.

Mark **Wedgwood IIII**
About 1765. *Plate* 31.
D. 9.9 in.
Printed at Liverpool.

1791. ANOTHER, of the same set; printed with fable of the Huntsman and Hound.

Mark **WEDGWOOD** / **O**
D. 9.9 in.

1792. ANOTHER, of the same set; printed with the fable of the Lark and her Young.

Mark **WEDGWOOD** and a square.
D. 9.9 in.

1793. ANOTHER, of the same set; printed with the fable of the Fox and the Crow.

Mark **Wedgwood**
D. 9.9 in.

1794. ANOTHER; printed in black with landscape and ruins; floral sprays on rim.

Mark **WEDGWOOD** / **I**
About 1770.
D. 9.9 in.

1795. PLATE, of pearl ware; decorated with botanical subjects ("the Loves of the Plants"); printed in black, washed over with colours and gilt.

Mark **WEDGWOOD**
D. 9.8 in.
One of a service made for Dr. Erasmus Darwin, and given to Sir A. W. Franks by Dr. Joseph Hooker, a descendant of Dr. Darwin.

WEDGWOOD'S IMITATORS

WEDGWOOD'S improvements were freely imitated by his contemporaries, some of them indeed unscrupulously pirated. It seems to have been quite the usual procedure to obtain early copies of his wares as they came out, and to borrow the shapes and ornament. The secrets of his various bodies leaked out sooner or later, and we find them all in turn more or less successfully reproduced. In fact, it is safe to say that there is very little of the earthenware made in Staffordshire during the last decades of the eighteenth century that does not reflect the genius of Wedgwood. The most prominent among his immediate imitators were Palmer, Neale, Adams, and Turner.

Henry Palmer, who started business at the Church Works, Hanley, in 1760, made a black basaltes ware little inferior to Wedgwood's. On his failure in 1776, J. Neale, his London partner, carried on the business till 1778, when R. Wilson joined the firm, the style being NEALE & CO. till 1787 (*see* p. 194). Neale & Co. made good jasper ware and fine marbled vases which are not easily to be distinguished from Wedgwood's own productions. William Adams is said to have been a favourite pupil of Wedgwood. According to Mr. Percy Adams, he made jasper ware at the Greengates Works, Tunstall, from 1787 till his death in 1805, from which time the works were carried on by his son Benjamin till 1820. Adams' jasper ware is of fine quality, and rivals Wedgwood's in colour. It must not be confused with the work of a more modern Hanley firm, whose style is ADAMS & CO., or ADAMS & BROMLEY.

John Turner, who started work at Lane End in 1762, was an exceedingly clever potter. His jasper ware is scarcely inferior to Wedgwood's in grain, though it fails in purity of colour. He was noted for a fine translucent stoneware, particularly the cane coloured variety, and his cream ware was of high quality. He died in 1786, and was succeeded by his sons William and John.

Other potters, whose imitations of Wedgwood are included in this section, are:— J. Voyez, a clever modeller, who worked for Wedgwood, and subsequently for Palmer (later on he manufactured on his own account, and for a short time in partnership with Hales at (?) Cobridge); Enoch Wood and his partner Caldwell (*see* p. 194); Warburton, Steel, Elijah Mayer, S. Greenwood, Birch, Lockett, and John Aynsley (d. 1826). The little information obtainable about these potters is given with the description of the pieces.

K 1. VASE, of marbled ware of reddish tone with raised ornament in cream ware gilt; on lid a seated female figure with scroll; oviform body, with drapery festoons and laurel wreath on shoulders; pair of loop handles; slender stem and spreading foot with egg and tongue border; square plinth.

Late 18th century.
H. 12.5 in. D. (with handles) 5.2 in.
K 1-36 are from the Franks Collection, unless it is otherwise stated.

K 2. ANOTHER, of similar make; oviform body; slender neck with small cover; slender stem and spreading foot; pair of high loop handles with masks beneath; oval medallion in front with the Three Graces.

Late 18th century.
H. 12.5 in. D. 6.1 in.

K 3. VASE, of cream ware; shape similar to K 1; raised ornament; pierced lid; oval medallions with female busts hung with festoons on body, with acanthus pattern below on a roughened ground; pair of scroll handles; neck and foot fluted.

Late 18th century.
H. 16.9 in. D. (with handles) 6.8 in.
Perhaps made at Leeds.

K 4. VASE, of cream ware, sprinkled outside with dark purplish grey to imitate marble and streaked inside; pear-shaped body with spreading mouth; two handles in form of dragons.

Late 18th century.
H. 8.7 in. D. 6.8 in.

K 5. VASE AND COVER, pear-shaped; lustrous black glaze; slender stem and spreading foot; square plinth with egg and tongue pattern on sides; raised ornament in cream ware gilt; oak leaves on lid; festoons on upper part of body; two handles in form of bearded heads.

Late 18th century.
H. 13.8 in. D. 7.2 in.

K 6. VASE, of similar form to K 1; black glaze, with raised ornaments in cream ware gilt; oval panel, with Medusa head to left.

Late 18th century.
H. 12.1 in. D. (with handles) 5.3 in.

K 7. VASE, of form similar to K 2; red ware with black glaze; raised ornaments in cream ware gilt; two oval medallions with the Three Graces; two handles in form of rams' heads.

Late 18th century.
H. 12.2 in. D. 6.6 in.

K 8. PANEL, oblong, rectangular; cream ware with raised ornament mottled with brown on a ground of tortoise-shell glaze of a greyish tint; a vase between two grotesque female figures supporting a festoon of husks; leaf border.

Mark stamped on top J. VOYEZ.
Plate 37.
L. 14.2 in. H. 7.4 in. Willett Coll., 1887.
Made at (?) Cobridge about 1773.

K 9. VASE, of cream ware, mottled with light brown on body and dark purplish-grey on foot; oviform body; short neck and stem; spreading mouth-rim and foot; raised ornaments uncoloured; two grotesque heads; grape clusters the stems forming handles; acanthus and vine leaves; bands of beads and ovals, etc.; plinth of white biscuit ware stained black.

Mark VOYEZ &
HALES Fecit.
Plate 37.
H. 9.8 in. D. 4.7 in.
Chaffers (p. 643) mentions T. Hales as a potter working at Cobridge about 1785.

K 10. PAIR OF VASES, similar; two circular medallions with wheel ornament, pair of winged masks for handles and husk festoons; on one the body has a mottled brown ground, and the foot a dark purplish-grey, and on the other *vice versa.*

Same mark.
H. 7.3 in. D. 3.9 in.

K 11. VASE, of black basaltes ware; cylindrical body, with stem and foot in form of a goblet with ribbed bowl; high neck with small stopper; pair of fluted scroll handles terminating in leafage; frieze of Venus and Cupid in Vulcan's stithy, and a trophy of wreath, quiver, vase, etc., signed $\frac{Voyez}{Sculpt}$ 1769; square plinth.

Mark MADE BY H. PALMER
HANLEY STAFFORDS. E.
Plate 36.
H. 12.1 in. D. (with handles) 4.9 n.

K. 12. VASE, of cream ware, with powdered ground imitating granite; similar in form to K 1, but without cover; raised ornament gilt; pair of serpent handles; leaf band on shoulders and foot and acanthus leaves at lower part of body; square black plinth.

Mark H.PALMER HANLEY in a circle. *Plate* 42, *fig.* 12.
About 1770. *Plate* 36.
H. 12.4 in. D. 8.7 in.

K 13. VASE, of black basaltes ware; in form similar to K 11, but less slender; raised ornament; two oval medallions with (1) Hercules, (2) radiated design; handles hook-shaped, with birds' heads at one end and leafage at the other; husk festoons; acanthus leaves on lower part of body and leaf band on upper part.

Mark stamped I NEALE HANLEY in a circle. *Plate* 42, *fig.* 13.
About 1778.
H. 9.2 in. D. 4.7 in.

K 14. TEAPOT, of blue jasper ware with white reliefs; of oval section with straight sides; frieze of Cupids with torches on one side and girl dancing Cupid on her foot on the other; lower part of body and lid vertically ribbed; stiff leaves and wreath.

Mark stamped NEALE & Co.
Made at Hanley about 1786. *Plate* 37.
H. 4.4 in. D. (with handle and spout) 8.1 in. Soden Smith Coll.: Franks Coll., 1891.

K 15. INK-POT, cylindrical, of black basaltes ware.

Mark stamped on base $\frac{\text{NEALE \& Co.}}{2}$
1778-87.
H. 1.9 in. D. 2.8 in.

K 16. MEDALLION, oval, of black glazed earthenware, with raised bust, three-quarters left, of Benjamin Franklin.

About 1780.
L. 12 in. Given by John Evans, Esq., 1890.
From a print by St. Aubin, after Cochin, 1777. Said to have been made by Neale & Co. On the back is faintly incised beneath the glaze *Jones of the footguards.*

K 16*a*. PLAQUE, oval, of black basaltes ware, with raised portrait bust to right, (?) one of the brothers of George III.; moulded rim and polished surface.

Late 18th century.
L. 7.1 in.

K 17. FLOWER VASE, of fine cream ware; oviform, lower part fluted; pierced lid and small stopper; short stem and spreading foot; chocolate coloured ground with ornament reserved and gilt; festoons on body and checky band.

About 1780. *Plate* 38.
H. 8.5 in. D. 4.1 in.
Probably made by Neale, Hanley.

K 18. VASE, of white glazed ware; oviform body; high neck; slender stem and spreading foot; pair of scroll handles with stems continued down the sides to the foot; ornamented with vertical ribbing between broad black bands; slight gilding.

Mark impressed WARBURTON
Late 18th century. *Plate* 38.
H. 8.8 in. D. (with handle) 4.6 in.
Chaffers (p. 644) quotes "Jacob Warburton, potter, Cobridge," as found in the list of potters of 1786; he died in 1826.

K 19. VASE, of pale blue jasper ware with white reliefs; tapering oval body, small neck, slender stem and spreading foot; pair of fluted scroll handles with leafage at lower end; frieze with subjects (1) Cupids and a goat, (2) Diana in her car; other ornament, stiff leaves, Greek fret, etc.; polished octagonal plinth of black basaltes ware.

Mark stamped TURNER
Plate 33.
H. 12 in. D. (with handles) 7.8 in.
Made by John Turner, Lane End, about 1785.

K 20. SOUP PLATE, of cream ware; painted in colours, with arms of Giffard and Courtenay in a circular panel in centre, crest and conventional border on rim.

Mark stamped TURNER 3

Plate 37.

D. 9.8 in. Given by John Tolhurst, Esq., 1896.

Thomas Giffard, of Chillington, Staffs., married in 1788 Charlotte, second daughter of William, second Viscount Courtenay.

K 21. CAMEO, oval, jasper ware, white relief on blue ground; subject commemorative of a victory, Britannia seated on a military trophy pointing to a shield on which is a bust, held by a standing female figure.

Mark stamped **TURNER**

L. 1.3 in.

K 22. ANOTHER, octagonal; blue jasper dip; Neptune.

Mark stamped **TURNER** 9

L. 1.1 in.

K 23. ANOTHER, similar; sacrifice to Æsculapius.

Mark stamped **TURNER** 47

L. .9 in.

K 24. PAIR OF CAMEOS, circular; black jasper dip; (1) girl dancing, crook in left hand and mask in right, (2) seated female figure holding a snake over an altar; in the background a male and a female figure, the former with a wreath.

D. 1.1 in.

Probably made by Turner.

K 25. PAIR OF VASES, with pierced covers; blue jasper dip with white reliefs; oviform body, short neck, small stem, and spreading foot; pair of scroll handles with stems continued down the sides to the foot; subjects on

(1) Apollo crowning a kneeling girl; and Cupid and two maids.

(2) Girl in grief before an urn, dog behind; and a girl dancing Cupid on her foot.

Other ornament, leaf and ear pattern on lower part of body, laurel and acanthus bands; anthemion band on plinth.

Mark stamped ADAMS.

Made at Tunstall 1787-1820. *Plate* 33.

H. 8 in. D. (with handles) 4.6 in.

K 26. PAIR OF VASES, pear-shaped; blue jasper dip with white reliefs; two scallop shells on rings and two Cupids under trees, one with an hour-glass, the other with a bird; pearl border on rim.

Mark stamped STEEL

About 1800. *Plate* 37.

H. 4 in. D. 3.5 in.

Steel's works were at Burslem, 1766-1824.

K 27. BOWL, of maroon stoneware; lower part vertically ribbed; above this a frieze of subjects classical and modern, separated by medallions and flowers or trees.

About 1783.
H. 3.7 in. D. 8.3 in.
Made by S. Hollins, who worked at Shelton, 1774-1816.

K 28. TEAPOT, of similar ware, with metal mounts; similar ornament.

Mark stamped S. HOLLINS
Plate 37.
H. 5.6 in. D. (with handle and spout) 8.6 in.

K 29. TEAPOT, cylindrical, of black basaltes ware; ornamented with vertical ribbing and a frieze of subjects, Cupid and lion, Cupid and fawn, Venus and Cupids, and "Sterne's Maria"; figure of the Widow of Sarepta on the lid.

Mark stamped **E. Mayer**
About 1786. *Plate* 37.
H. 4.4 in. D. (with handle and spout) 6.6 in. Given by Henry Willett, Esq., 1895.
Elijah Mayer worked at Hanley.

K 30. VASE, of black basaltes ware; oviform body, short neck and stem, spreading foot; raised ornament, two rams' heads, two medallions with wheel design, leaf and husk festoons; stiff leaves on lower part of body; square plinth.

Mark stamped S. GREENWOOD
H. 9.1 in. D. 4.6 in.
There was a potter of this name at Fenton, 1780-90.

K 31. TEAPOT, of black basaltes ware; globular body with projecting wavy rim; ornament similar to that on K 29, subjects of frieze being Muses, Liberty, and Peace, and the "Bourbonnais Shepherd."

Mark stamped **Birch**
H. 4.2 in. D. (with spout and handle) 7 in.
Chaffers (p. 649) gives the name of Edmund J. Birch as "found in the map of potters at Hanley in 1802."

K 32. TEAPOT, almost cylindrical, of black jasper dip with white reliefs; arch handle; subjects, Venus and Cupid and sea monsters, Venus with Cupid and the Eagle, Cybele and Cupid with lion; other ornament, bands of acanthus leaves, vine pattern, etc.

Mark stamped J. LOCKETT
Late 18th century.
H. (with handle) 10.3 in. D. (with spout) 9.9 in.
T. & J. Lockett were "white stone potters" at Burslem in 1786. Messrs. J. & G. Lockett appear in the Directory as at Lane End in 1802, and in 1829 the firm was J. Lockett & Sons. *See* Chaffers, p. 638.

K 33. JUG, of translucent white stoneware; cylindrical neck horizontally ribbed and mounted with silver; globular body, with narrow band of basket work and three reliefs, Cupid with lion, pastoral scene, and two Cupids with torches.

Mark stamped J. MIST, 82 FLEET ST. LONDON.
Plate 24.
H. 2.9 in. D. (with handle) 3.5 in.
Mist was probably a dealer only. This kind of ware was made by Turner, of Lane End, and many other potters of the period.

K 34. PLAQUE, circular; blue jasper dip with white relief; a girl with tambourine dancing.

Mark stamped ENOCH WOOD / SCULPSIT
About 1788.
D. 3.3 in.
Subject taken from a Pompeian fresco.

K 35. BUST OF ALEXANDER I. OF RUSSIA, on rectangular stand; black basaltes ware; legend stamped on a circular medallion on back ALEXANDER Æt. 35 MOSCOW BURNT EUROPE PRESERVED 1812.

Mark WOOD & CALDWELL BURSLEM Staffordshire
H. 11.1 in. Soden Smith Coll.: Franks Coll., 1891.
Wood & Caldwell were partners 1790-1818.

K 36. PLATE, of cream ware, with ogee edges; rim painted with sprigs of flowers; in middle, printed designs with colours washed in, a lady under an open pair of compasses with inscriptions FEAR GOD. KEEP WITHIN COMPASS AND YOU WILL BE SURE TO AVOID MANY TROUBLES WHICH OTHERS ENDURE. KEEP WITHIN COMPASS. PRUDENCE BRINGS ESTEEM; round this are four scenes, lady with cards, woman drinking, etc., and legend *Attend unto this simple fact, As thro' this Life you rove, That virtuous and prudent ways Will gain esteem and love. Lane End.*

About 1790. *Plate* 37.
D. 9.8 in. Given by Sir H. H. Howorth, M.P., 1891.
Made by John Aynsley, Lane End. "Presented to apprentices on leaving the Works."

LEEDS

THERE is no trustworthy information about the origin of the Leeds Pottery, though it is generally believed to have been founded by the brothers Green about 1760. It is certain, however, that the firm was Humble, Greens & Co. before the year 1774, and that William Hartley was included some time between 1775 and 1781, and his name added to the title; in 1781 Humble retired, and the style was Hartley, Greens & Co. From 1787 to 1806 the pottery was worked in conjunction with the Swinton factory, and for some time they both traded under the same title. The proprietors had besides a powerful interest in the Don Pottery at Swinton, near Rotherham, which was founded by members of the Green family.

When Hartley, who had been the soul of the business, died in 1820, the affairs of the firm became involved, and changes in the management rapidly succeeded one another. From 1825 the style was Wainwright & Co.; Wainwright died in 1834. In 1840 Stephen Chapell undertook the direction, with his brother James as partner, but the venture ended in bankruptcy after seven years. Warburton and Britton took over the works from 1850 to 1863, after which year Britton carried them on by himself till 1878. They were closed shortly after that date.

The earliest productions of the Leeds Pottery were probably in no way different from the common wares made by other pot-works of the time. It is said that among these was a black ware, by which is most likely meant earthenware with a black glaze, and not black Egyptian ware, a later production of the works. It is possible that salt-glaze was made at Leeds, but there is as yet no convincing evidence on this point. It should, however, be noticed in this connection that "white stoneware"[1] was decorated at Leeds by a firm of enamellers named Robinson and Rhodes, who advertised in 1760 that "they sell" it "as cheap as in Staffordshire"; but, unfortunately, they did not specify where they obtained their goods "in the white." But the fame of the Leeds Pottery rests almost entirely on the fine cream ware of the period of Hartley, Green & Co. It is light, well potted, and thickly coated with a rich glaze varying little in tone, except where it has run unusually deep and consequently has acquired a greenish tint; otherwise the ware has a rich cream colour, for which the body is responsible even more than the glaze. The form and modelling of the pieces are alike elegant, the sharpness of their finish is remarkable, and the decoration is usually in quiet enamel colours, green, red, tan, yellow, and lilac being favourite tints. Transfer-printing in red, black, and purple was also practised, and though it is probable that in early years the ware was sometimes sent

[1] *See* Kidson, p. 48, and G 95 of this collection.

to Liverpool to receive this kind of decoration, it is on record that in 1791 over two hundred pounds worth of copper plates were in use at the factory.[1] Transfer-printing in blue under the glaze was introduced at Leeds about this time. Gilding was done with size, and was consequently very insecurely fixed. Other forms of ornament extensively used were basket-work, pierced designs, usually of rice-grain, heart or diamond pattern, and feather moulding on the borders of the table ware. Figures of good quality were made in cream and other wares, and the remaining productions of the factory include a white ware with glaze of bluish cast, black Egyptian or basaltes (mostly in tea and coffee services, dating from 1810 to 1820[2]), silver-, copper-, and pink-lustred and variegated wares.

The firm had extensive continental connections, and pattern books in various languages were issued from time to time after 1783; they are now of great service in identifying the ware.

Marks are uncommon on all kinds of Leeds pottery, except the blue-printed; when they occur, they are impressed in the paste and consist of the following:—

LEEDS * POTTERY, sometimes twice over and arranged crosswise.

HARTLEY, GREENS & Co, LEEDS POTTERY, arranged either in two lines or in a semi-circle.

The initials L P.

During the Britton period R. B. & S. (=R. Britton & Sons), and a black-letter capital L in a quatrefoil enclosed in a circle.

There were many other potteries in and around Leeds, mainly engaged in making common wares; the most important of these were Hunslet Hall and Rothwell Pottery, where cream ware was made in the style of the Leeds Pottery.

An exhaustive history of the works entitled *Historical Notices of the Leeds Old Pottery*, by J. R. & F. Kidson, was published in 1892.

L 1 and 2. PAIR OF BUSTS, on square plinths, ornamented with wreathed discs in relief; (1) a female bust, with figure of a dolphin in front, representing Water; (2) a male bust, with an eagle's skin slung over his back and cheeks puffed out, representing Air.

About 1780-90. *Plate* 29.
H. 6.5 in. Given by Chas. B. Farmer, Esq., 1888.
See Church, fig. 63.
L 1-8 are of cream ware.

L 3. MODEL OF A HIGH-BACKED CHAIR, with arm-rests and side-pieces; ornamented with pierced designs.

Late 18th century.
H. 8 in. Franks Coll., 1887.

[1] *See* Kidson, p. 21.
[2] *Idem*, p. 91.

L 4. TOILET-BOX, circular, with beaded borders, gilt; painted in sepia; portrait of a lady on outside of lid and of a gentleman on inside; borders of convolvulus and acorn patterns; on bottom, a landscape; inside, a monogram of the initials *R. U. P. T.*; the lid screws on.

About 1780.
D. 2.8 in. Franks Coll., 1890.

L 5. ANOTHER, transfer-printed in black with pastoral scene, exotic birds, landscape, and sprigs.

About 1780.
D. 2.7 in. Franks Coll.
Inside is scratched the number 13.

L 6. PLATE, with fluted sides; oval panel in centre, painted with a portrait of (?) Addison in dark purplish-grey; rim pierced with quatrefoils and diamonds; border of feather moulding coloured with purple; beaded edges with yellow band.

Late 18th century. *Plate* 30.
D. 9.8 in. Franks Coll., 1887.

L 7. ANOTHER, with six radiating ribs on sides and rim, and border of feather moulding; transfer-printed in black with trees, exotic birds, etc.

About 1780. *Plate* 30.
D. 8.9 in. Franks Coll.

L 8. BASKET, oval, with two twisted handles, with moulded flowers at ends gilt; transfer-printed inside in black with exotic bird: sides painted with floral patterns, pierced and gilt.

About 1780.
L. (with handles) 4.2 in. Franks Coll., 1887.

L 9. ANOTHER, with glaze of greenish tint; lozenge-shaped, with curved sides and reversed fluting; moulded rim, with wavy edges and scallop-shells in the corners; border of quatrefoil piercing.

About 1780.
L. 8.6 in. H. 2.7 in. Franks Coll., 1887.

L 10. DISH, of oblong quatrefoil shape, of white ware with deep apple green glaze; four radiating grooves on the sides and rim, with moulded husk pattern and sprigs; ogee edges.

Mark stamped **LEEDS * POTTERY**
Late 18th century.
L. 11.3 in. Franks Coll.

L 11. MUG, cylindrical, with glaze of bluish-green tint; transfer-printed in blue under the glaze; a bird and fruit outside, and formal border inside.

Mark stamped **LEEDS * POTTERY**
Late 18th century.
H. 4.9 in. D. (with handle) 4.8 in. Franks Coll.

L 12. FRAME OF SIX SQUARE TILES, with creamy white glaze; on each is a bust of a poet or philosopher in relief in a concave circular panel; in each corner is a quarter of a rosette; details in light blue.

Late 18th century.
Each tile 5 in. square. Franks Coll.
Perhaps made at Leeds.

See also H 36, H 48, H 52, H 53, H 55, H 73, and K 3.

DERBY

MENTION has already been made of the Cockpit Hill Works in the section devoted to Slip-decorated wares (p. 97). The little available information about the factory is summed up in the catalogue of Mr. William Bemrose's collection, as follows:—

"The date of the establishment of these works is at present unknown. A slip-ware tyg still in existence bears the following inscription:—*Drink be merry and mary. God bles (creæ) George and Queen Ann. John Meir made this cup* 1708. The tyg was purchased at the Pot Works, and the Meirs were then proprietors.[1] A document[2] still in existence shows that in 1758 these works were being carried on by Wm. Butts, Thos. Rivett, and John Heath, later by Jno. and Christopher Heath. . . . The site of the factory is known by a yard still called Pot Yard, and is also indicated on a map[3] of the town."

The fate of the works may be gathered from the following advertisements quoted by Wallis and Bemrose:—

(1) "To be sold without Reserve (and considerably under the usual wholesale prices) at the Derby Pot Manufactory, a large quantity of Earthenware, being the whole Stock-in-trade of that great and extensive Factory, commonly known by the name of the Derby Pot Works, consisting of an assortment of Enamelled and Blue-and-white useful China, a large quantity of Enamelled Creamware and plain Tea-table-ware; a great quantity of white, stone and Brown ware." From the *Derby Mercury*, March 17th, 1780.

(2) Again, in the same year, the remainder of the stock is described as "a large quantity of Earthen and China ware from the Pot Works on Cockpit Hill, in Derby, being the stock-in-trade of Messrs. John and Christopher Heath, of Derby, bankrupts." Presumably this notice of sale is also taken from the *Derby Mercury*.

(3) "To be sold by auction . . . . The Materials of some buildings at the late Pot-Works, on Cockpit Hill, in Derby, consisting of brick, tile, and timber, etc., etc." From the *Derby Mercury*, March 12th, 1785.

It will be seen that the works turned out the usual kinds of useful earthenware of the period, besides a quantity of porcelain.[4] The mark, if any were used, is still

[1] Mr. Bemrose's authority for this statement is given in his work on *Bow, Chelsea, and Derby Porcelain*, p. 102. *Cf.* Hodgkin, No. 104.

[2] Formerly in the possession of Mr. Ll. Jewitt, and quoted in full in *The Ceramic Art of Great Britain*, vol. ii., p. 58.

[3] Wallis and Bemrose, *Pottery and Porcelain of Derbyshire* (London, 1870), p. 4.

[4] It must be admitted that this interpretation of the word *china* in the first two advertisements quoted above has not been universally accepted.

undetermined, and consequently very few pieces have been identified. Two examples of cream ware, one transfer-printed, in this collection, M 1 and M 2, may be safely attributed to Cockpit Hill.

M 1. TEAPOT, of cream ware, oviform, with crab-stock handle and spout; painted in crimson and dull green; two panels with feather borders containing (1) a wheat-sheaf, (2) the inscription *Harper for ever fow play and now fair Dealing;* band of feather pattern on lid.

H. 4.8 in. D. (with spout and handle) 7.5 in. J. F. Lucas Coll.: Franks Coll., 1887.
Sir Henry Harpur was defeated by Godfrey Clarke in the election for the county in 1768.

M 2. ANOTHER, of similar ware, glaze very much crazed; octagonal spout; transfer-printed in black; on one side, a lady in a chair and inscription *Pot Works in* DERBY; on the other, the Tea-party and inscription *Radford sculpsit* DERBY *Pot Works;* on lid, three cherubs and husk border.

About 1770. *Plate* 30.
H. 4 in. D. (with spout and handle) 6.5 in. Franks Coll.
A Thomas Radford engraved at Fenton for William Greatbach, a favourite design being the history of the Prodigal Son; he was living at Shelton in 1802. *See* Shaw, p. 190.

See also D 38-45 and D 65.

LIVERPOOL

A PART of the history of the Liverpool potteries has been touched upon in dealing with Delft ware and Liverpool tiles, and reference has been made to the works of Messrs. Mayer and Gatty (*see* p. 127), which contain all the information collected on the subject. Besides delft, cream, "Astbury," tortoise-shell and salt-glazed wares[1] were manufactured in quantities, and there is no reason to suppose that these Liverpool productions are to be distinguished from the ordinary examples of similar wares made in Staffordshire and other places. There appears, however, in the decorations of several specimens of "Astbury ware" and salt-glaze a bird with a sprig in its beak, and it has been very reasonably conjectured that this bird is intended to be the liver and the sprig the liver-wort, and that the pieces are therefore of Liverpool origin.[2] The presence of transfer-printed decoration by Sadler and Green[3] is not conclusive evidence that the piece so treated is of Liverpool make, for it is well known that many manufacturers in other parts sent their wares to Liverpool to be printed.

Perhaps the only Liverpool factory, the productions of which can be recognised with any degree of certainty, is that which was founded by R. Abbey, a clever engraver,[4] previously apprenticed to Sadler and Green, and Graham at Toxteth Park about 1794. These works were taken over in 1796 by Worthington, Humble and Holland, who enlarged them, named them Herculaneum, and engaged a number of Staffordshire potters to work there. The company increased in numbers in 1806, but was dissolved in 1833. Thomas Case and J. Mort leased the works from 1833-36, and were succeeded by Mort and Simpson from 1836-1841, when the factory was closed. The first productions of Herculaneum are said to have been blue-printed earthenware marked with the name of the factory. In 1822 a rule was made that all the wares should be marked with the words HERCULANEUM POTTERY. Church describes the Herculaneum cream ware as duller than Wedgwood's, and less yellow than that of Leeds. Other productions were terra cotta, Egyptian black,

[1] It would seem that slip-decorated ware must be added to this list; for in the Free Public Museums at Liverpool there is a fine tyg of this ware which is said to be of local make. *See* Gatty's list, No. 30.

[2] In the same Museum at Liverpool is an example of salt-glaze with applied stamped ornaments in the style of Elers ware; with these are some wasters from the site of a local factory, and a teapot with vine scrolls in relief, and a bird (the liver). A note attached to these pieces states that Sam Shaw made salt-glazed ware 1740-70. *Cf.* G 32, G 91, and G 118.

[3] *See* p. 149.

[4] Another engraver was J. Johnson, whose name is signed on a mug attributed to Herculaneum in the Mayer Coll. (Liverpool F.P. Museums).

green glazed, painted and printed earthenwares. Porcelain was also made from about 1800.

As to the names of the earlier Liverpool manufacturers, it is probable that those who had previously made Delft ware and those who afterwards made porcelain were responsible for much of the cream and other earthenwares that were manufactured, and very commonly printed, at Liverpool in the last half of the eighteenth century. Among these it is known that Barnes made fine white earthenware and Chaffers cream ware; and it is likely that Shaw, Pennington, Christian, Reid, and others competed on the same lines. It seems highly probable, too, that Sadler and Green not only printed but also manufactured pottery, for in Sadler's recipe-book, under the date January, 1767, is given a "varnish for japanning our earthenware, made by G. Bradley;" and again on July 20th, 1768, another recipe is entered for "glaze for glazing flint ware."[1]

N 1. PLAQUE, oval, of pale cream ware, transfer-printed in black with a portrait bust of George Washington, a quarter left.

H. 5.1 in. D. 4.2 in. Franks Coll.
Probably made at Herculaneum.

N 2. PLATE, of pale cream ware; painted in colours; in centre a radiating design with six points reserved on a ground of dark crimson in which are rose sprays; pierced loop pattern on rim; all the ornament is edged with black.

Mark stamped underneath **HERCULANEUM** / **R**. and the number 1653 painted in black.

About 1800.
D. 9.9 in. Franks Coll.
The glaze is crazed all over.

See also G 32, G 91, G 118, and H 25.

[1] For these quotations from recipes I am indebted to Mr. Peter Entwistle, of the F.P. Museums, Liverpool, where Sadler's recipe book is kept, together with voluminous correspondence between Sadler and Green and Josiah Wedgwood.

JACKFIELD (Salop)

THERE is reason to believe that pot-works have existed at Jackfield from very early times. In the early part of the eighteenth century there was a factory under the management of John Thursfield, who is supposed to have made the salt-glazed stoneware and common earthenware of the period. His son Maurice carried on the works from 1751 to 1772, and they are said to have been bought up by John Rose, of Coalport, about 1780.[1] It has been customary to assign to Jackfield a number of jugs, etc., with lustrous black glaze, the period given for their manufacture ranging from 1760 to 1775. This theory is probably correct to a limited extent, and receives support from O 1 and O 2, the former of which is inscribed with the name of a resident in the neighbourhood, Jobe Corbet, Coalport Bank, Shropshire. Both of these pieces are painted in oils, and show the remains of oil-gilding. O 3 is of similar ware with oil-gilding, and may be the product of the same factory, though it must have been a distant order if the Woodbridge named on it is the Suffolk town. The remaining pieces classed in this section are of very doubtful attribution. Soden Smith[2] attributed the specimens of black-glazed ware in his collection, with vine-scrolls in relief and gilding, to Whieldon, and Solon is of the same opinion. The present examples are certainly greatly superior in potting and finish to the first three of the section, and O 8 is in quite the best Whieldon style. But it must be remembered that black ware of this kind with or without ornament was freely produced throughout the Potteries, and we can only expect to trace the exact origin of exceptional pieces.[3]

O 1-8. All these pieces are of red ware with lustrous black glaze.

O 1. JUG, of red ware, with lustrous black glaze; oviform body and spreading foot; painted in oils with paroquets in rose bushes; inscribed *JoBe CorBel ColPt Bonk ShroPSher* and *Love each other.*

Plate 39.

H. 8.6 in. D. (with handle) 7.8 in. Franks Coll.

The inscriptions have been gilt, but the gilding has worn off, and only the oily substance that served as a medium remains.

[1] *See* Jewitt, vol. i., p. 304; and Chaffers, p. 700.

[2] See *Catalogue of a Loan Collection of English Pottery at the Edinburgh Museum of Science and Art*, 1889, p. 31.

[3] In the Mayer Collection, Free Public Museums, Liverpool, there is a large series of shining black ware of all shapes made by Mayer, of Hanley.

O 2. ANOTHER, similar, with wreathed panel on one side containing a half-length figure of a man in a red coat holding a glass of wine; on the other side, a pastoral scene; gilt patterns round rim and base.

H. 8.1 in. D. (with handle) 6.8 in. Franks Coll.

O 3. TEAPOT, oviform, with crab-stock handle and spout; similar ware; oil gilt with ornamental panels containing date and inscription *Eliz. Ashwell Woodbridge* 1768.

H. 5.6 in. D. (with spout and handle) 7.7 in. Franks Coll., 1890.

O 4. TEA CADDY, octagonal, of similar ware, with circular neck and cover; ornamented in low relief with cinquefoils, roses, and vine tendrils oil-gilt.

H. 4.5 in. B. 3.1 in. Franks Coll., 1891.

O 5. ANOTHER, square, of similar ware; ornamented in low relief; on sides, a trellised lozenge with four stems issuing from it and terminating in conventional bunches of grapes; vine leaves on lids and shoulders and four knobs at the angles.

H. 5.1 in. B. 2.8 in. Willett Coll., 1887.

O 6. COFFEE POT, bag-shaped, of similar ware; three small feet; ornament in relief, gilt; conventional vine on body; three leaves on cover and knob in form of a bird.

Plate 25.
H. 8.8 in. D. (with handle) 5.8 in. Franks Coll.

O 7. SUGAR BOWL AND COVER, of similar ware, with similar ornament.

H. 3.3 in. D. 4 in. Soden Smith Coll.: Franks Coll., 1891.

O 8. TEAPOT, globular, of similar ware, but with crab-stock handle and spout and raised vine scroll in white clay with creamy glaze.

H. 8.4 in. D. (with spout and handle) 6.2 in. Franks Coll., 1887.

See also G 84.

SWANSEA

THE site of the Swansea potworks was bought in 1764, and the factory erected between that date and 1769. Of the early period of its existence little is known, but for a part of the time at least it was under the management of a Mr. Coles, and a good salt-glazed ware was made among other commoner kinds of pottery. In 1790 Mr. Coles parted with the business to G. Haynes, and the latter enlarged the works and gave them the name "Cambrian Potteries." Haynes made a fine white earthenware, which he called "opaque china," other refined earthenwares, cream ware, etc. About 1801 L. W. Dillwyn bought a preponderating share in the business, but Haynes remained as manager till 1810, when Bevington succeeded him. In 1817 Dillwyn sold out, and Roby, Haynes, and Bevington undertook the works. In 1824, however, Dillwyn resumed his position in the firm, and his son shortly after became manager. In 1850 David Evans and his partner Glasson came into possession, and the works were closed in 1870.

The reputation of the Swansea "opaque china" is chiefly due to the paintings of W. W. Young, an artist distinguished for his accurate representations of natural objects; he illustrated L. W. Dillwyn's Natural History, and painted on the Swansea earthenware from 1803 to 1806, and occasionally afterwards. At the end of the eighteenth century Rothwell, the engraver, decorated some of Haynes' wares by painting and transfer-printing. "Etruscan ware"[1] of good quality was made by Dillwyn about 1845-6, and most of the current productions of Staffordshire seem to have been successfully manufactured at Swansea.[2] Among these were lustred wares probably made at the beginning of the nineteenth century, of which P 4 is an interesting example. The marks used were numerous, and include the following:—

"Cambrian Pottery," "Cambrian," "G. H. & Co.," in capitals or small type, cursive or otherwise, painted or gilt.

The name "Swansea" in various types.

The style of the firm at different periods.

A description of the ware, such as "opaque china," "Dillwyn's Etruscan ware," etc.

See W. Turner, *Ceramics of Swansea and Nantgarw.*

There were other works at Swansea at different times. Chief of these were the "Glamorgan Works," opened in 1814 by a company founded by Haynes, and having the style Baker, Bevans and Irwin in 1816. They were bought up by Dillwyn in 1839, and sold in 1840 to an iron merchant.

[1] *See* p. 208.

[2] The presence of three sets of triple spur marks on the backs of plates is said to be the means of distinguishing some of the Swansea earthenwares.

P 1. VASE AND COVER, of fine white earthenware; oviform body delicately fluted in lower part; slender stem and spreading foot with square plinth; two handles with upper ends forked; ornamented with a broad band of chocolate colour round the middle with arabesques reserved in white; the rest of the ground coloured deep blue.

Mark stamped underneath **SWANSEA**
About 1800. *Plate* 40.
H. 10.9 in. D. (with handles) 7 in. Franks Coll.
This piece belongs to the class of ware known as "opaque china."

P 2. FLOWER HOLDER, of similar ware; of semi-circular section; straight sides; painted in natural colours with birds, butterflies, and caterpillar on a vine branch reserved on a chocolate ground.

Mark in gold cursive capitals CAMBRIAN and signature of the painter in colour *Young pinxt.*
1803-6. *Plate* 40.
H. 5.1 in. D. 8.8 in. Franks Coll.

P 3. ANOTHER, similar.

Plate 40.
H. 5.1 in. D. 8.6 in. Franks Coll.

P 4. MUG, of similar ware, with oviform body, spreading foot, shaped handle, and mouth rim slightly expanding; ornamented with floral festoons, and diapered pattern with lozenge-shaped panels from the neck to the middle of the body in a gold lustre with ruby *reflet* in parts.

Mark as on the two preceding pieces, but painted in lustre.
About 1800.
H. 4.5 in. D. (with handle) 4.6 in. Given by Wilson Crewdson, Esq., 1889.
Note written on base, "The first piece of chameleon lustre ever made."

SUSSEX

A NUMBER of unimportant potteries have existed at various times in different parts of Sussex. The most prominent of these was started at Cadborough, Rye, in the last decade of the eighteenth century, and continues to the present day. In 1869 the "Bellevue Pottery" was started at Rye by F. Mitchell, son of the proprietor of the Cadborough works. Q 7 shows one kind of Rye ware. It is of red body, with impressed pattern inlaid with white slip in the manner of mediæval tiles, and coated with transparent yellowish lead glaze. The glaze of the later Rye wares is generally streaky or splashed with colour, and produces a fine effect, rivalling the old Rockingham glazes.

At Iden and Chailey, in the neighbourhood of Rye, there were potteries of local repute. Inlaid ware of the kind just described was made at Chailey about 1790, and continued to the middle of the nineteenth century at least, as is shown by Q 8, a piece made by a Chailey potter named Norman.

It may be safely assumed that the remaining six pieces in this section were made at Rye or Chailey or somewhere in that neighbourhood.

Q 1. CANISTER, cylindrical, of red ware, with impressed ornament inlaid with white slip, the whole coated with a pale yellow transparent glaze which produces a rich reddish-brown effect over the red body; stars arranged in patterns of zigzags and intersecting semi-circles with inscription in the middle JANE GIBBS HER CANESTER SEPTEMBER 6 1793; lid wanting.

Plate 39.
H. 7.1 in. D. 4.4 in.
Q 1 to Q 8 are from the Willett Coll., 1887.

Q 2. ANOTHER, with similar decoration, inscribed MR^{S} REEVES HER CANESTER . DECEMBER . 16 . 1796

H. 7.9 in. D. 4 in.

Q 3. TEAPOT, of similar ware; bowl-shaped body and octagonal spout; ornamented with sprays of flowers and an oval panel inscribed JAMES & EMME WINTON KINGSTON 1807

H. 4.5 in. D. (with spout and handle) 8.4 in.

Q 4. TOBACCO JAR, of similar ware, cylindrical, with flanged rim; ornament similar to that of Q 1; inscribed E KEMLEY APRIL 18 1811.

H. 5.3 in. D. 4.8 in.

Q 5. BARREL, of similar ware; at each end, five broad bands of white slip separated by grooves; round the bunghole, stars and inscription A KEMLEY JUNE 18, 1811.

H. 6.1 in. L. 8.2 in.

Q 6. ANOTHER, similar; inscribed MRS CASSAM. A PRESENT FROM HER NIECE SARAH FRANCES YOUNG, BREDE, SUSSEX. 1829.

H. 4.1 in. L. 6.4 in.
Brede is a village about five miles west of Rye.

Q 7. FLOWER POT AND SAUCER, of similar ware; moulded rim ornamented with zigzag pattern and stars; brick and mortar pattern on body.

Under the saucer is scratched the legend *Rye (Sufsex) Pottery.*
H. 4.5 in. D. (of saucer) 6.5 in.

Q 8. FLASK, circular, of similar ware; ornament, on one side a circular panel inscribed RICHARD NORMAN, with border of radiating leaves and inscription round the edge OF LIQUOR GOOD FRIEND TAKE YOUR SHARE, AND DRINK SUCCESS TO NORMAN'S WARE, MAY 3, 1842; on the other side is the dial of a clock and inscription *This little bottle holds a drop, That will our drooping spirits prop, It is strong liquor choice and good, 'Twill cheer the heart and warm the blood;* other ornament consists of bands of crosses and vandyke pattern on the edges.

D. 5.4 in.
Norman's ware was made at Chailey.

MARKED EXAMPLES (various)

R 1-41. This group consists principally of specimens of common wares made by various factories throughout the kingdom, and exhibited for the sake of the marks or other documentary evidence upon them. They belong, with few exceptions, to the Franks Collection.

R 1. FLASK, of brown-glazed stoneware, with two small loops for suspension; on one side is stamped the dial of a watch and the legend LADY'S WATCH.

Mark stamped Fulham Pottery

About 1810.
H. 4 in. D. 3.5 in.
See Chaffers, p. 811.

R 2. FLASK, in form of a tipstaff, of brown-glazed stoneware in two shades; raised ornament on stem, arms of England in a Garter and cypher V R.

Mark stamped *Stephen Green Imperial Potteries Lambeth*
About 1837.
H. 8.9 in.

R 3. PLAQUE, oval, of cream ware; pierced for suspension; painted in colours by William Fifield, of Bristol, with a goldfinch on a vine branch; legend and initials on back *The Goldfinch* / *W F*

L. 4.1 in.
Cream ware was made at Bristol by J. Ring and his successors from 1786 to about 1840; in appearance it closely resembled the ware of the Staffordshire potters. William Fifield, china painter, was born 1777, and died 1857. *See* Owen, *Two Centuries of Ceramic Art in Bristol*, p. 354.

R 4. ANOTHER, with a bullfinch on a cherry branch, by the same hand; legend and initials at back *The Bullfinch* / *W F*

L. 4.2 in.

R 5. SAUCER DISH, of black basaltes ware, painted in enamel colours with growing flowers and butterflies; red edging, and two red rings on the back.

Mark stamped, a fleur-de-lys between the name LOWESBY and the number 5. See *plate* 42, *fig.* 14.
About 1835.
D. 6.2 in.
Works were established at Lowesby (Leicestershire) by Sir Frederick Gustavus Fowke. Much of the ware was sent to London, and enamelled under the superintendence of Mr. Purden, the London agent. The factory only lasted a few years. *See* Jewitt, vol. i., p. 421.

R 6. MUG, cylindrical, of cream ware; painted in colours with an agricultural trophy and legend *May Farming Flourish*, between two plain bands of green.

Signed in red **Absolon YarmQ**
About 1800.
H. 3.7 in. D. (with handle) 3.9 in. Beck Coll.: Franks Coll., 1892.
At the end of the 18th century and the beginning of the 19th one of the Absolons, glass and china dealers, had an enamelling business and a muffle kiln at Yarmouth. He seems to have got his wares "in the white" from Turner and other Staffordshire potters, Leeds and elsewhere.

R 7. ANOTHER; moulded handle with leaf terminations; painted in colours in the Lowestoft style with a circular panel with border of trellis, flower, and feather ornament, and legend T. O MARY WORD SWANTON 1787; detached floral sprays and wreath round the rim.

H. 3.7 in. D. (with handle) 3.7 in. Beck Coll.: Franks Coll., 1892.

R 8. PLATE, with dull yellowish glaze; rim moulded with basket-work and pierced.

Mark stamped **Lakin**
D. 7.8 in.
The firm of Lakin and Poole was at work at Burslem at the end of the 18th century. Chaffers says they began in 1770. Lakin left the firm in 1795.

R 9. PLATE, of cream ware; on rim raised ornament consisting of rose, shamrock, and thistle in three panels separated by clasped hands, all between two plain black bands; centre printed in black with a beehive surrounded by a wreath of roses, thistles, and shamrock, and ribbons bearing legends SOCIETY OF OPERATIVE POTTERS. HIGH ST BURSLEM. PERSEVERANCE AND INTEGRITY.

Mark stamped OPERATIVE UNION POTTERY
D. 7.8 in.

R 10. ANOTHER; running vine pattern painted in reddish-brown between two plain bands of turquoise green on rim; in centre the letter *M*.

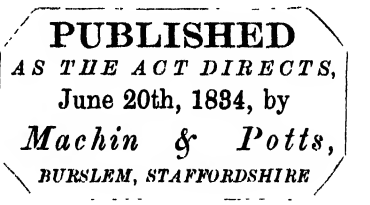
Mark stamped WOOD & CALDWELL
About 1790.
D. 6.3 in.
See p. 194.

R 11. BOWL, oval, of black basaltes ware; upper part of sides vertical, lower part curving inwards to base and gadrooned; embossed with two shell-shaped panels with (1) Cupids dancing, and (2) Cupids in a car drawn by lions.

Mark stamped **MOSELEY** in a curved line.
H. 5.5 in. L. 2.8 in.
Moseley owned the Churchyard Works (of Wedgwood fame) from shortly after 1811 to about 1857. *See* Jewitt, vol. i., p. 246, and Chaffers, p. 617.

R 12. JUG, of drab stoneware; handle in form of a horse's tail with a hand grasping the upper end; lip-spout moulded in form of a mask; raised ornament, on one side a rustic drinking scene, and on the other a man riding in a wood; vine leaves and clusters round the rim; under the spout is a bust applied in white porcelain clay and inscribed BURNS.

Mark stamped on an octagonal panel underneath



H. 6.2 in. D. (with spout and handle) 6.1 in.

R 13. MUG, cylindrical; cream-coloured glaze inside; outside, a fine black glaze with gold band round the rim.

Mark stamped WILSON
About 1790.
H. 4.2 in. D. (with handle) 5.3 in.

R 14. TRAY, of cream ware, lozenge-shaped; sides painted with running floral pattern in colours on a deep red ground.

Mark stamped SHORTHOSE & HEATH / IO
L. 10.4 in. B. 8.7 in.
"The names Heath and Shorthose are found in the map of potters in 1802 at Hanley." *See* Chaffers, p. 649.

R 15. DISH, of cream ware, pointed oval; pierced patterns on rim, a band of lozenges and dots, and a band of raised arch pattern.

Mark stamped SHORTHOSE & CO.
L. 11.9 in. B. 9.1 in.
Chaffers (p. 649) says, "In 1821 the Directory names John Shorthose & Co., in Tontine St., at Hanley."

R 16. MUG, cylindrical, of white stoneware; ornamented with a frieze representing a hunting scene (the death) in relief, between a band of engine-turned ornament below and a plain black band above.

Mark stamped J. RIDGWAY
H. 4.1 in. D. (with handle) 5.6 in.
The ware is thin and translucent. Job Ridgway built the Cauldon Place works, Hanley, in 1802; he died in 1814. His sons, John and William, continued the work for some years and then separated, John Ridgway remaining at Cauldon Place; he did not sever his connection with the works till 1858. *See* Jewitt, vol. ii., p. 318.

R 17. PAIR OF VASES, of white stoneware; each with drum-shaped body, slender neck and stem, and spreading rim and feet; shell-shaped handles; masks on sides; applied blue ornament in relief, border of foliage on rim and foot, and two wreaths on shoulder.

Mark stamped on an applied blue panel underneath PUBLISHED BY G. R. BOOTH & CO. HANLEY, STAFFORDSHIRE. MAY 29. 1859.

H. 5 in. D. 3 in.

The reading of the date is doubtful: Jewitt (vol. ii., p. 328) gives a similar mark as MAY 29, 1859.

R 18. PLATE, of hard white earthenware, with concave rim and wavy edges; printed in black with shield of arms, England impaling London; broad yellow border with three sprays of flowers in white relief.

Mark printed in brown DAVENPORT LONGPORT STAFFORDSHIRE, *Stone China*, and an anchor. See *plate* 42, *fig.* 15.

About 1810.

D. 10.1 in.

The Longport works were founded in 1773 and came into the hands of John Davenport in 1793: they have remained in the family to the present day.

R 19. STAND, for a beehive; fine drab earthenware, unglazed; flat lappet handle with bee in relief; rim moulded to represent bands of twisted straw diagonally wreathed; details in green; edged with chocolate colour.

Mark stamped *Davenport* and an anchor. See *plate* 42, *fig.* 16.

D. 6.2 in.

R 20. DISH, with scalloped sides and wavy edge; cream ware; border painted in black with vine leaf and cluster pattern.

Mark stamped **Spode**

D. 11.2 in. Soden Smith Coll.: Franks Coll., 1891.

Josiah Spode was apprenticed to Whieldon, at Little Fenton, in 1749, started works at Stoke-upon-Trent in 1770 and died in 1797: he was succeeded by his son of the same name.

R 21. TRAY, leaf-shaped, with white glaze.

Mark stamped HACKWOOD

L. 5.6 in. B. 5.5 in.

W. Hackwood & Son had the New Hall works, Shelton, from 1842-56.

R 22. PLATE, of fine white ware, with eightfoil edge; printed in blue under the glaze with a landscape in octagonal frame; border of architectural fragments, one inscribed *Bentley Wear and Bourne, Sept.*

Mark stamped MASON'S CAMBRIAN ARGIL 2

D. 9.8 in.

M. Mason established a factory at Lane Delph at the end of the 18th century: in partnership with his brother he brought out the well-known Ironstone China, patented in 1813. Cambrian argil probably means that the piece was made of Welsh clay.

R 23. MILK-JUG, with glaze of a pale bluish-green tint; pointed oval section; handle with leaf moulding; band of raised ornament round the lower part of body.

Mark stamped HARLEY
H. 3.8 in. D. (with spout and handle) 4.7 in.
Made at Lane End about 1800. *See* Chaffers, p. 680.

R 24. JUG, with mottled glaze in the form of a tree stump, round the base of which are figures in relief, a man offering a nest full of eggs to a girl seated on a log, between them a scroll inscribed FAIR HEBE, and on the other side a man standing, glass in hand, with ribbon behind him inscribed A BUMPER twice over, beside him a dog and bottle with letters R. G.

Signed I. VOYEZ 1788
Fig. 130.
H. 9.6 in. D. (with spout and handle) 9.3 in.
See p. 194.

FIG. 130 (R 24).

R 25. PLATE, with glaze of a pale bluish-green tint; raised wreath of daisies round the rim; in centre, a portrait, full face, printed in red, washed over with colours, and legend *M. Wood Esq^re M.P. twice Lord Mayer of London who patriotically gave up his House to her Majesty Queen Caroline, upon her arrival in London on the 6 June* 1820.

Mark stamped, a ship and the name *Stevenson* in a curved line. See *plate* 42, *fig.* 17.
D. 7.8 in.
See Chaffers, p. 644. The firm was Stevenson & Dale in 1802, Ralph Stevenson 1815-28, Alcock & Stevenson 1828, and Ralph Stevenson & Sons 1834-40; the works were at Cobridge.

R 26. ANOTHER; moulded basket-work on rim interrupted by four panels with painted floral sprays, between two plain red bands; in centre, printed in black a bust of the Queen to left with legend *Long live Queen Caroline!*

D. 6.7 in.

R 27. ANOTHER, printed with the following squib

I'll sing a song of sixpence
A Green-Bag full of lies,
Four and Twenty witnesses
All proved to be spies;
When the Bag was open'd,
The Lords began to stare,
To see their precious evidence
All vanish'd into air!

surrounded by a wreath with ribbon entwined bearing inscription LONG LIVE CAROLINA QUEEN OF ENGLAND and the names *Brougham, Wood, Lushington, Denman, Waithman, Williams.*

D. 6.7 in.

Princess Caroline of Brunswick (b. 1768) was married to George, Prince of Wales, in 1795. The marriage was an unhappy one, and a separation was agreed on in the following year. From this time the princess seems to have been subjected to constant espionage: charges of immorality were trumped up against her, and a degrading investigation of her conduct held in 1806 only resulted in the vindication of her innocence. In 1820, when Prince George came to the throne, she returned after an absence of six years on the continent to claim her rights as Queen-consort, only to be met with a second charge of adultery with an Italian of her establishment. A bill of Pains and Penalties was brought in against her, and after passing the third reading by a majority of nine it was defeated, to the intense satisfaction of the country at large. Though unable to deprive her of her position, her enemies were still strong enough to strip her of all her privileges; she broke down under the continued persecution and died in July, 1821. The names Brougham, Wood, etc., are those of her counsel in 1820.

R 28. ANOTHER, with drab-coloured glaze; printed in black with rustic scene, harvesters returning home; concave rim with dark chocolate-coloured edging.

Mark stamped **Drab Porcelain**
Late 18th century.
D. 8.3 in.

R 29. ANOTHER, with cream-coloured glaze; printed in blue with a castle and mountain scene.

Mark stamped BAYLON
Late 18th century.
D. 8.3 in.

R 30. ANOTHER, cream ware, with wavy edge; printed in blue under the glaze with "Willow pattern"; diapered designs on sides and rim.

Marks (1) impressed, two bells, enclosed by the inscription BELLE VUE POTTERY HULL; (2) blue painted, similar mark, with scroll-work. See *plate* 42, *fig.* 18.
1826-41.
D. 10 in. Boynton Coll.: Franks Coll., 1894.

R 31. ANOTHER, printed in faint blue under the glaze with a variety of the "Willow pattern."

Mark stamped, an anchor and inscription MIDDLESBRO POTTERY CO. See *plate* 42, *fig.* 19.
1831-44.
D. 5.8 in.
See Jewitt, vol. ii., p. 16.

R 32. PLATE, with scalloped rim; two concentric bands of copper lustre.

Mark stamped, an anchor and cable with the word LONDON. See *plate* 42, *fig.* 20.

D. 5 in.

Made at the Middlesbrough Pottery about 1848. *See* Chaffers, p. 732.

R 33. TRAY, of cream ware; oblong, with three small feet; sides moulded, with ogee pattern and painted in brown with a formal leaf border, and egg and dot pattern; turquoise green edging.

Mark stamped WEDGWOOD & Co

L. 9.3 in. B. 6.7 in.

Made at Ferrybridge, Yorks., 1796-1800. The factory was founded in 1792, and in 1796 Ralph Wedgwood, a cousin of Josiah Wedgwood, joined the firm: he retired from the partnership about 1800. The factory was called Knottingley Pottery until 1804, when the name was changed to Ferrybridge Pottery. *See* Jewitt, vol. i., p. 489.

R 34. ANOTHER, of white ware with ribbed rim; printed with a basket of fruit and flowers, coloured.

Marks (1) stamped 45 W.S. & Co's WEDGEWOOD (2) printed in purple, a basket of fruit inscribed FRUIT BASKET and W.S.& Co. See *plate* 42, *fig.* 21.

D. 7.2 in.

A pottery was started at Stockton-on-Tees by William Smith & Co. in 1826. In 1848 an injunction was granted against them at the instance of the Wedgwoods of Etruria to prevent the use of their name on the wares, as in the above mark. The number 45 may or may not be a date number: in any case the piece must have been made about 1845. *See* Jewitt, vol. ii., p. 14.

R 35. SAUCER, with glaze tinged with blue; painted in blue with rough pattern in three radiating panels.

Mark stamped W.S.&Co QUEEN'S WA[RE] STOCKTON 4

D. 4.9 in.

R 36. PLATE, with pale cream-coloured glaze; rim moulded with shell and scroll design; transfer-printed with a steamship, with the name TRIDENT on her pennant, the sea washed with colour; pink lustre (from gold) on sides and rim.

Mark stamped MOORE & Co.

About 1820.

D. 8.7 in.

The works at Southwick, Sunderland, called the Wear Pottery, were founded about 1789, and passed into the hands of Moore & Co. about 1803. *See* Chaffers, p. 738.

R 37. FLOWER-POT, of white ware with yellow glaze; the sides moulded with raised acanthus leaves.

Marks stamped SCOTT PB 6

H. 4.4 in. D. 5.6 in.

According to Chaffers (p. 872) a factory at Portobello, near Edinburgh, was at work at the end of the 18th century under the brothers Scott. Jewitt (vol. ii., p. 520) says that it was established in 1770: the works are still in existence.

R 38. BOWL, of dark red ware with transparent yellow lead glaze; printed under the glaze in white with floral ornament; oriental border.

Fig. 131.
H. 3.3 in. D. 2.1 in. Given by Miss Richards, 1887.
Made at Portobello.

FIG. 131 (R 38).

R 39. PLATE, of fine white ware; printed with classical design reserved on a black ground, two male figures with clubs, one offering the other a tally; honeysuckle border on rim; the whole coated with a light liver-coloured glaze.

D. 10.4 in.
Made at Portobello.

UNCLASSIFIED EXAMPLES

THIS section includes a few unclassified specimens, some of doubtful origin. The first six are pottery balls or marbles; the fact that one of them is said to have been found in a cinerary urn of the Bronze Age has given rise to theories which a glance at the objects themselves will show to be quite untenable, and the suggestion that the core of the first piece is a nodule of flint or chert is equally preposterous. The truth is they are made of fine earthenware, and the marbled surface is produced by the methods in use in Staffordshire in the middle of the eighteenth century (*see* p. 191). There can be no doubt that the date of their manufacture belongs to this or a later period, and the discovery of one in a prehistoric urn may be ranked with the finding of Chinese porcelain bottles, inscribed with verses not written before the eighth century A.D., in Egyptian tombs that date back to B.C. 1800.

S 8 and S 9 include a block and several trial pieces, in stoneware, found on the Nichols estate, in the Wandsworth Road, and shew that experiments were made there probably in the last half of the eighteenth century; nothing further is known of any factory in that part of London. Following on these is a series of figures, apparently belonging to the seventeenth century, nearly all made of pipe-clay and all found in London, with the exception of two from the neighbourhood of Arolsen, Waldeck. There are traces of colour on two of them, and a slight glaze or smear, probably accidental, may be seen on S 18.

S 27 is of doubtful origin, and S 28-30 are probably not of English make. The fragments S 36 and the handbrick S 37 are of uncertain date; late Celtic, Roman, and Mediæval periods have been variously suggested for them.

S 1. BALL, of fine white ware, coated with a layer of marbled white, brown, and red clay, enclosing six circles with stars in their centres; traces of glaze.

D. 2.2 in. Mantell Coll., 1853.

Said to have been dug up near the Brighton racecourse in an urn containing ashes. Figured in *Arch. Journal*, vol. ix., p. 336.

S 2. ANOTHER, similar.

Found in a brook at Revesby, Lincolnshire, about 1814.
D. 2.2 in. 1854.

S 3. ANOTHER, of black and white clays, marbled; traces of glaze; split in two.

Found at Lyminge, Hythe, Kent.
D. 1.8 in. Given by the Rev. Canon Jenkins, 1889.

S 4. ANOTHER, of black ware, inlaid with spots of white clay.

Found in Chepstow Park, Monmouth.
D. 1.1 in. Edkins Coll., 1891.

S 5. ANOTHER, of a dirty yellow ware painted with cross-hatching in brown; slightly glazed.

D. 1.7 in. Franks Coll., 1864.
Found coated with a film of buff paste.

S 6. TWO OTHERS, of marbled buff, red and white clay, glazed.

D. 2.3 in. Given by Thomas Boynton, Esq., F.S.A., 1902.
Previously in possession of a former dealer in pottery at Whitby, in company with a number of others.

S 7. FOUR "SPURS," used to support pottery in the kiln; flat hoops of salt-glazed stoneware with six points on one edge and the other flat.

D. 1.06 in. Given by Albert Hartshorne, Esq., 1894.

S 7*a*. ANOTHER, of more elaborate form; a flat ring with three points or spurs on either surface.

D. 3.2 in. Franks Coll.

S 8. MODEL OR BLOCK, for a group of Indian musicians, in dark grey unglazed stoneware; N 32 (the number of the mould) incised in front.

From the Nichols Estate, Wandsworth Road, London.
L. 5.7 in. H. 4.3 in. Franks Coll., 1893.

S 9. SIX PIECES, found on the Nichols Estate, Wandsworth Road.

(1) Crucible, of stoneware, with brown glaze.
H. 2.7 in. L. 3.3 in.

(2) Wig curler, of white pottery.
L. 2.7 in.

(3) Pot, of brown stoneware, with black glaze, spangled from over-firing; scratched number 6 underneath.
H. 2.6 in.

(4) Trial piece for colours; cylindrical.
H. 3.1 in.

(5) Another, dice box shaped.
H. 1.4 in.

(6) Pillar, of white salt-glazed ware, with moulded ornament on base and capital, and wreathed shaft.
H. 3.2 in.

Franks Coll., 1893.

S 10. STATUETTE OF KING CHARLES I., with crown, orb, and cross, and sword drawn; long flowing mantle over shoulders; on pedestal; made of pipe-clay.

H. 3 in. Roach Smith Coll. (No. 1657), 1856.

S 11. ANOTHER; head wanting; a number of incised letters and scratches under the base.

L. 3.9 in. Roach Smith Coll. (No. 1656), 1856.

S 12. ANOTHER; similar.

Found in Whitechapel, London.
L. 2.4 in. 1854.

S 13. PART OF ANOTHER; feet and pedestal only.

L. 1.5 in. Roach Smith Coll. (No. 1659), 1856.

S 14. ANOTHER, of a Chinaman with large rosary and pointed hat; circular base; hollow; made of fine light buff clay.

17th century.
L. 3.2 in. Roach Smith Coll. (No. 1658), 1856.

S 15. TWO OTHERS, of a woman carrying a basket on right arm; kerchief over hair at back; low dress, laced in front and tucked up so as to show petticoat; made of pipe-clay.

17th century. Found in Cannon Street, London, opposite London Stone.
L. 2.1 in. 1854.

S 16. ANOTHER, of a man in cloak and knee breeches, which are puffed and slashed.

18th century. Found in Haydon Street, Minories, London.
L. 2.1 in. 1854.

S 17. ANOTHER, a lady on horseback, with high head-dress, elaborately trimmed dress, and ornamented saddle cloth; hind legs of horse damaged.

17th century.
L. 2.1 in. Franks Coll.

S 18. ANOTHER, the Virgin crowned, with her Child on right arm; slight glaze or smear, probably incidentally formed in the firing.

17th century.
L. 1.8 in. Roach Smith Coll. (No. 1652), 1856.

S 19. ANOTHER, St. Catherine; on a pedestal enriched with arches and tracery; head broken.

17th century. Found in London.
L. 1.8 in. 1854.

S 20. ANOTHER, a lady with pointed head-dress; arms folded; flat at back and in lower half; made of light buff clay.

17th century. Found on the site of the refectory of St. Mary Overy, Southwark.
L. 4.1 in. Given by R. Simpson, Esq., 1875.

S 21. PART OF ANOTHER; upper part wanting; dressed in loose, flowing robe, with fringed border, one side caught up; at back near the foot is scratched VL OX.

17th century.
L. 1.8 in. Roach Smith Coll. (No. 1654), 1856.

S 22. ANOTHER, similar, on pedestal; made of pipe-clay, coloured red.

L. 2.9 in. Roach Smith Coll. (No. 1655), 1856.

S 23. ANOTHER, seated, of the Infant Christ, holding the orb; made of light reddish-brown ware.

Found near Arolsen, in the principality of Waldeck.
L. 2.6 in. Franks Coll., 1861.

S 24. CRADLE, with rockers, containing a figure of the Infant Christ, holding a cross in left hand; made of pipe-clay.

Found near Arolsen, Waldeck.
L. 2.1 in. Franks Coll., 1861.

S 25. STATUETTE OF A CHILD, with armful of fruit; wearing an apron of flowers; imperfect; made of pipe-clay.

L. 3.5 in. 1865.

S 26. ANOTHER, Cupid with a dove; imperfect; has been coloured red.

L. 3.7 in.

S 27. BOTTLE, of buff ware, with rich green glaze; oviform body, with spiral ribbing; small neck; rounded base.

Found in Norfolk.
H. 6 in. D. 5.1 in. Franks Coll., 1854.

S 28. OVIFORM VESSEL, of compact white ware, unglazed; neck and foot broken; ornament in applied relief, seven vertical bands with central rib, from which leaves project on either side.

L. 4.9 in. D. 2.8 in. Given by W. Peniston, Esq., 1854.

S 29. BOTTLE, of buff ware, with traces of black (or discoloured) glaze; oviform body, with sides slightly flattened; slender neck with handle on each side; on one side is scratched a monogram of the letters M and L.

H. 8.4 in. D. (with handles) 5.4 in. Roach Smith Coll. (No. 1607), 1856.
Probably made in the Spanish Peninsula in the 16th century.

S 30. ANOTHER, similar, with white glaze on upper part and a black star on each shoulder.

H. 8.1 in. D. (with handle) 5.2 in. Roach Smith Coll. (No. 1606), 1856.

S 31. TWO ARCHITECTURAL FRAGMENTS, made of red bricks built together to form a block, of which five sides are rectangular and plain, while the front is shaped to represent a fortress with two bastions, central door with portcullis, windows, and loopholes, and crenellated battlements; the bastions are surmounted with oval towers.

H. 8.9 in. W. 10.5 in. D. 8.2 in. Roach Smith Coll., 1856.

Whether these objects are merely fanciful productions of a workman, or had a definite architectural use, is not clear. The style of the fortification suggests the 15th century, but it may well have been modelled from a picture or an existing fortress at a later date.

S 32. CANDLESTICK, of red ware, unglazed; pagoda-shaped, with nine flanges curving upwards.

? 17th century. Found at Great Dunmow Vicarage about 1888.

H. 8.3 in. D. 4.3 in. Given by Rev. A. Courtenay Roberts, 1898.

A similar object has recently been found in Yorkshire.

S 33. BRICK, hollow and cylindrical, of red ware, unglazed; one end squared; sides and round end horizontally ribbed; pierced in places.

Found in digging foundations of the Observatory at Great Stanmore.

H. 7 in. D. 4.5 in. Given by S. V. Klein, Esq., 1897.

Similar bricks have recently been found at Elstree, Herts, in Yorkshire, and in London. In the last case the circumstances of the find would lead to suppose that they are of Roman origin. This must, however, be still regarded as a matter of considerable doubt.

S 34. LAMP, of red ware, with yellowish lead glaze, in form of a small Roman hand-lamp; handle wanting; spout for wick: short funnel on top.

? 16th century.

L. 4.4 in. Roach Smith Coll. (No. 1626), 1856.

S 35. ANOTHER, of buff ware, with lead glaze; blotches of purplish-black; open circular bowl, with open pipe to hold the wick; fan-shaped handle; (?) modern.

H. 2 in. L. (with handle) 3.8 in. Franks Coll.

S 36. FRAGMENTS OF POTTERY, supposed to be part of a kiln; part of a brick from side of kiln, lump of baked clay with greenish-brown glaze (probably fortuitous), lump of clay showing the impression of three fingers, two fragments of red clay, and three (?) supports for pots.

L. from 4.2 to 1.6 in. Given by Arthur Trollope, Esq., 1853.

See *Arch. Journal*, vol. vii., p. 105, and vol. viii., p. 63.

S 37. HANDBRICK, of baked clay.

Found in Guernsey.

L. 3.9 in. Franks Coll., 1851.

See *Arch. Journal*, vol. vii., p. 70. Probably Roman. It is thought that these so-called handbricks were used as supports for pottery in the kiln.

S 38. REMAINS OF A LARGE CISTERN, partly restored; made of common dirty buff clay, unrefined, but thinly potted; barrel-shaped body, with conical base; shoulders and neck broken; the mouth-rim was found with the remains of five handles attached to it; the body is ornamented with four horizontal rings of applied clay, with a pattern of impressed thumb marks; between these are two zigzag bands of applied ornament, part of which is also thumbed; similar ornament on base; on upper part are vertical strips of clay applied and thumbed; the mouth-rim is similarly ornamented.

Found in Soham Fen, Cambridgeshire.
H. 27 in. D. 21 in. Given by Rev. W. Greenwell, 1876.
The origin of these two pieces (S 38 and S 39) is doubtful. They find their nearest analogy in the early mediæval pots, but it is thought that they may be much earlier, possibly pre-Roman.

S 39. LARGE CISTERN, of very coarse buff clay, full of grit, fragments of flint, etc.; unglazed; globular body; short neck, with flat projecting rim; two horizontal bands of crinkled clay, one on neck and the other on the shoulder; body scored all over with zigzags; partly restored

H. 17 in. D. 22 in. Franks Coll.

S 40. CRUCIBLE, of oval section; grey ware, with traces of accidental vitrification on one side.

From a crannoge (a form of lake-dwelling) in Co. Fermanagh.
H. 1.6 in. L. 2.7 in. Given by T. W. U. Robinson, Esq., F.S.A., 1885.

S 41. ANOTHER, conical; rough grey ware.

Found in Antrim.
H. 2.1 in. D. 2 in. Given by T. W. U. Robinson, Esq., F.S.A., 1885.

S 42. ANOTHER, semi-circular, with spout.

Found in Moorgate Street, London.
H. 3 in. L. 4 in. Roach Smith Coll. (No. 1602), 1856.

S 43. ANOTHER, of pale buff ware.

"Found at a considerable depth" in London.
H. 3.1 in. L. 4 in. Roach Smith Coll. (No. 1601), 1856.

S 44. ANOTHER, of buff ware.

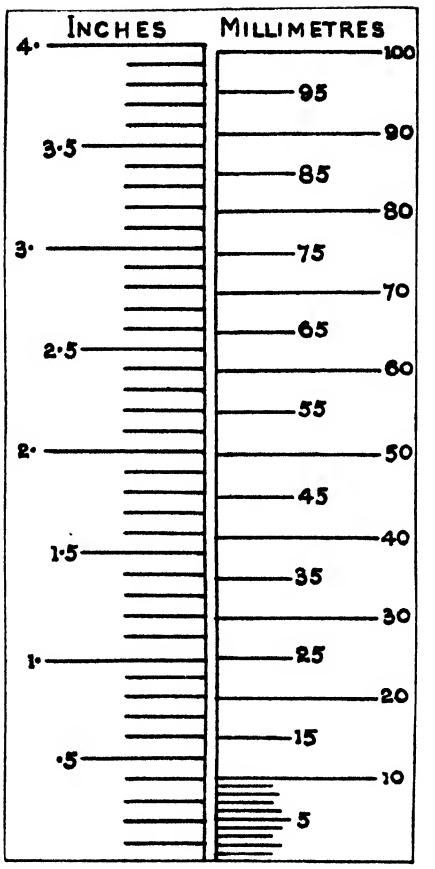
H. 4.9 in. L. 8.7 in. Roach Smith Coll. (No. 1600), 1856.

S 45. ANOTHER, of light reddish clay.

H. 2.2 in. L. 3 in. Franks Coll.

S 46. ANOTHER.

H. 2 in. L. 2.6 in. Franks Coll.



COMPARATIVE ENGLISH AND METRICAL SCALE.

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[1] The names of donors are printed in heavy type and the objects given are referred to by the catalogue number. In other cases, the references are made to the pages.

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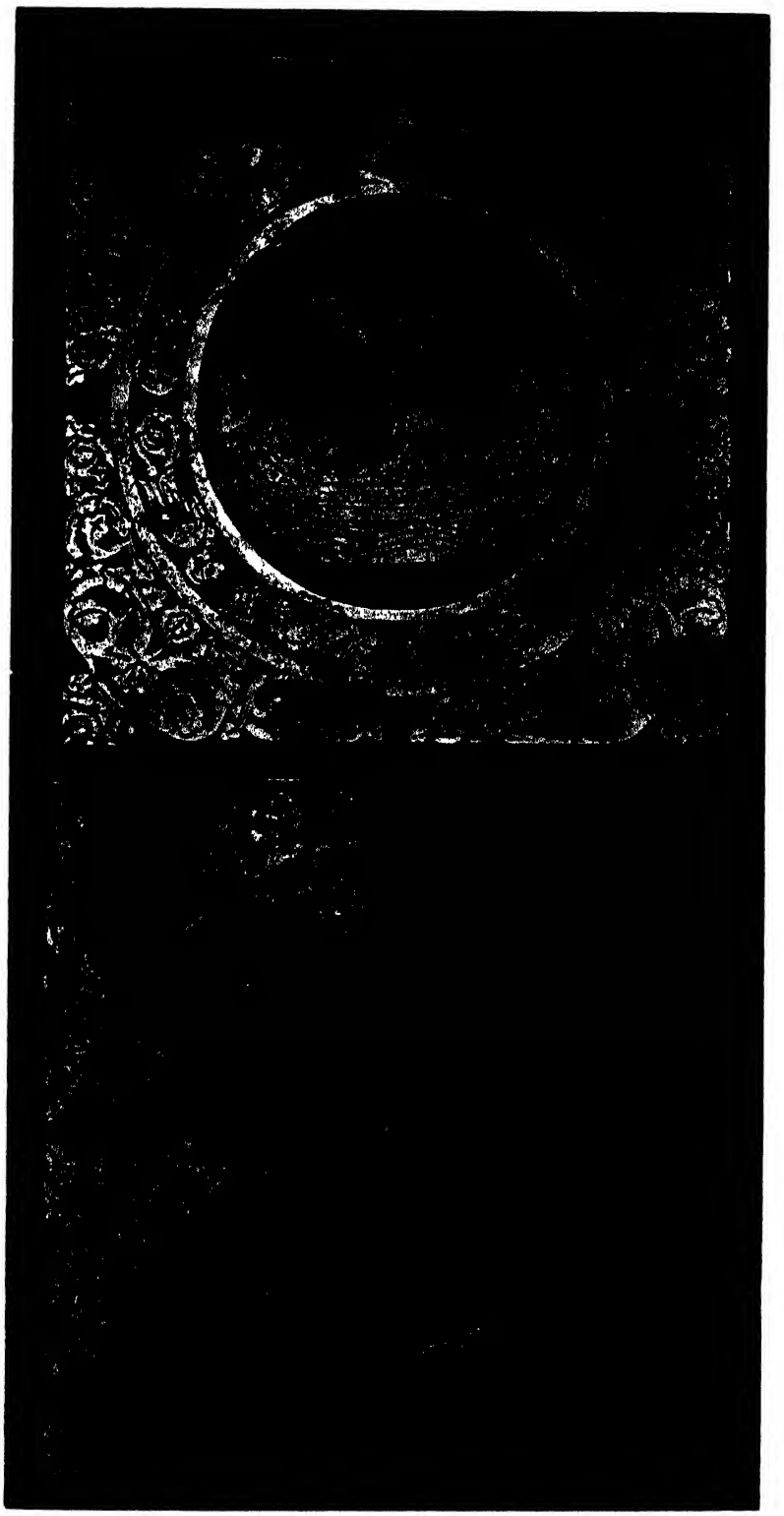

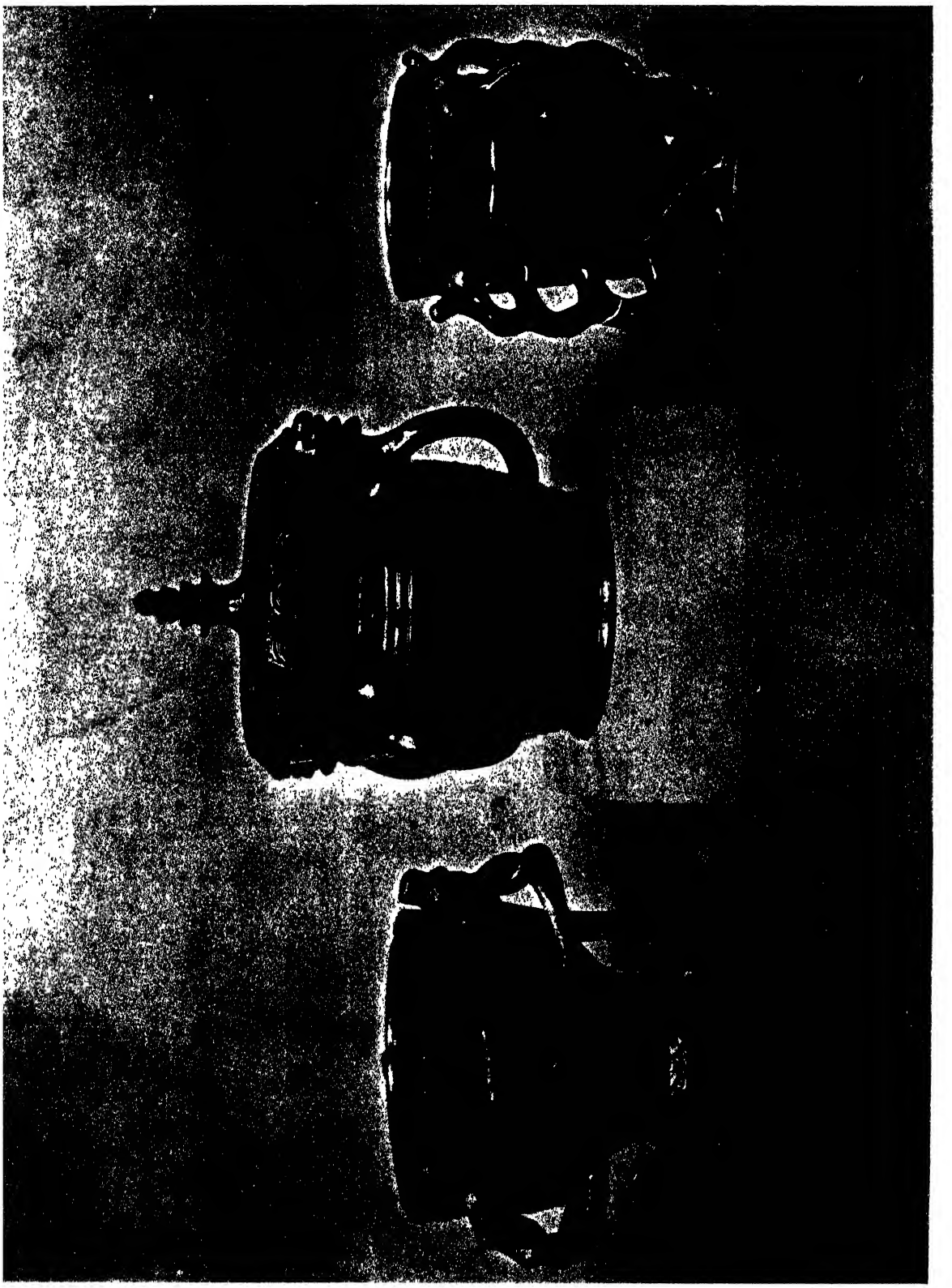

D 1

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D 71 D 49 D 60

D 231 C 22 D 85

D 24 D 84

E 15
E 1
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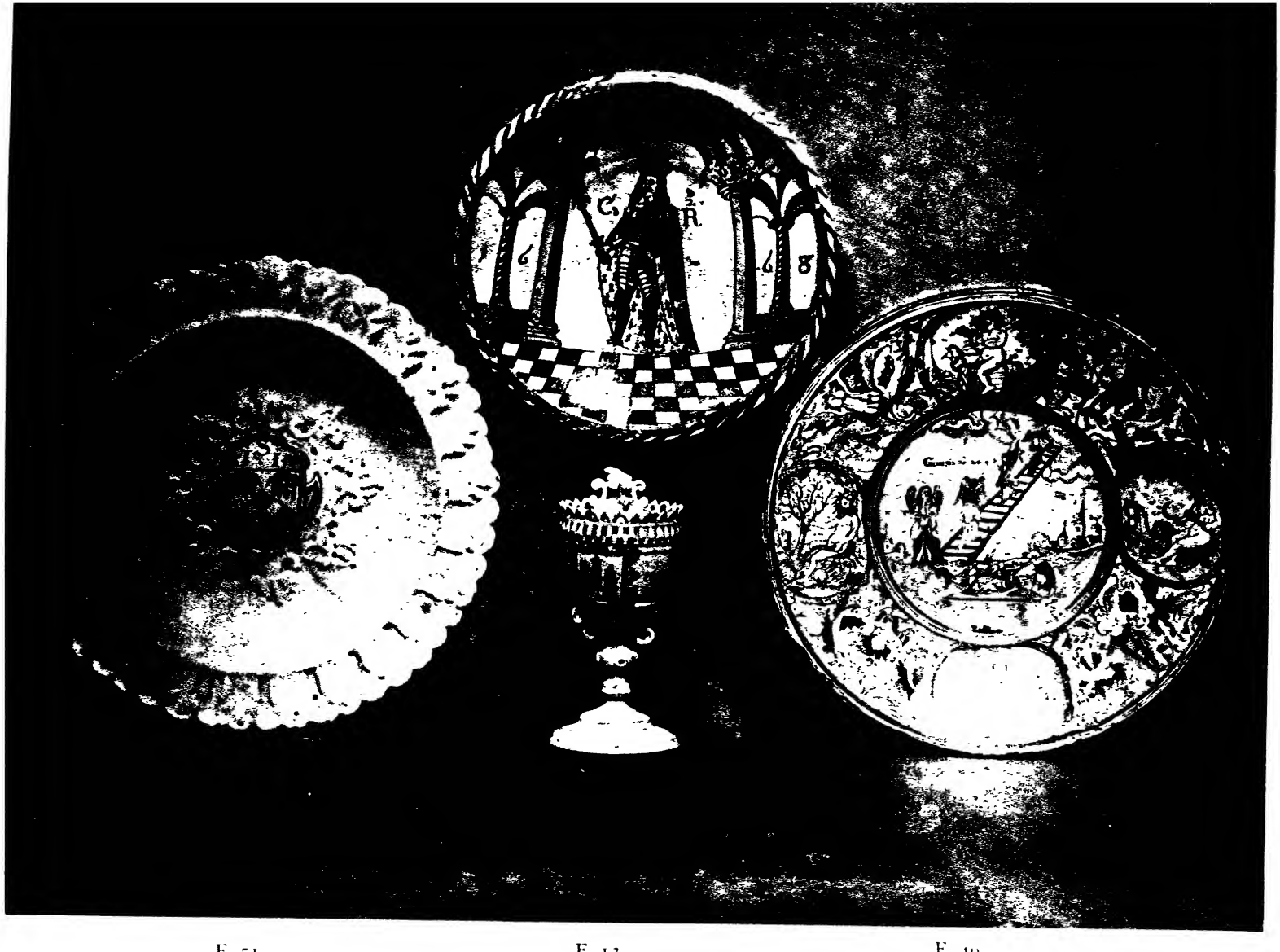
E 41



E 51 E 13 E 40

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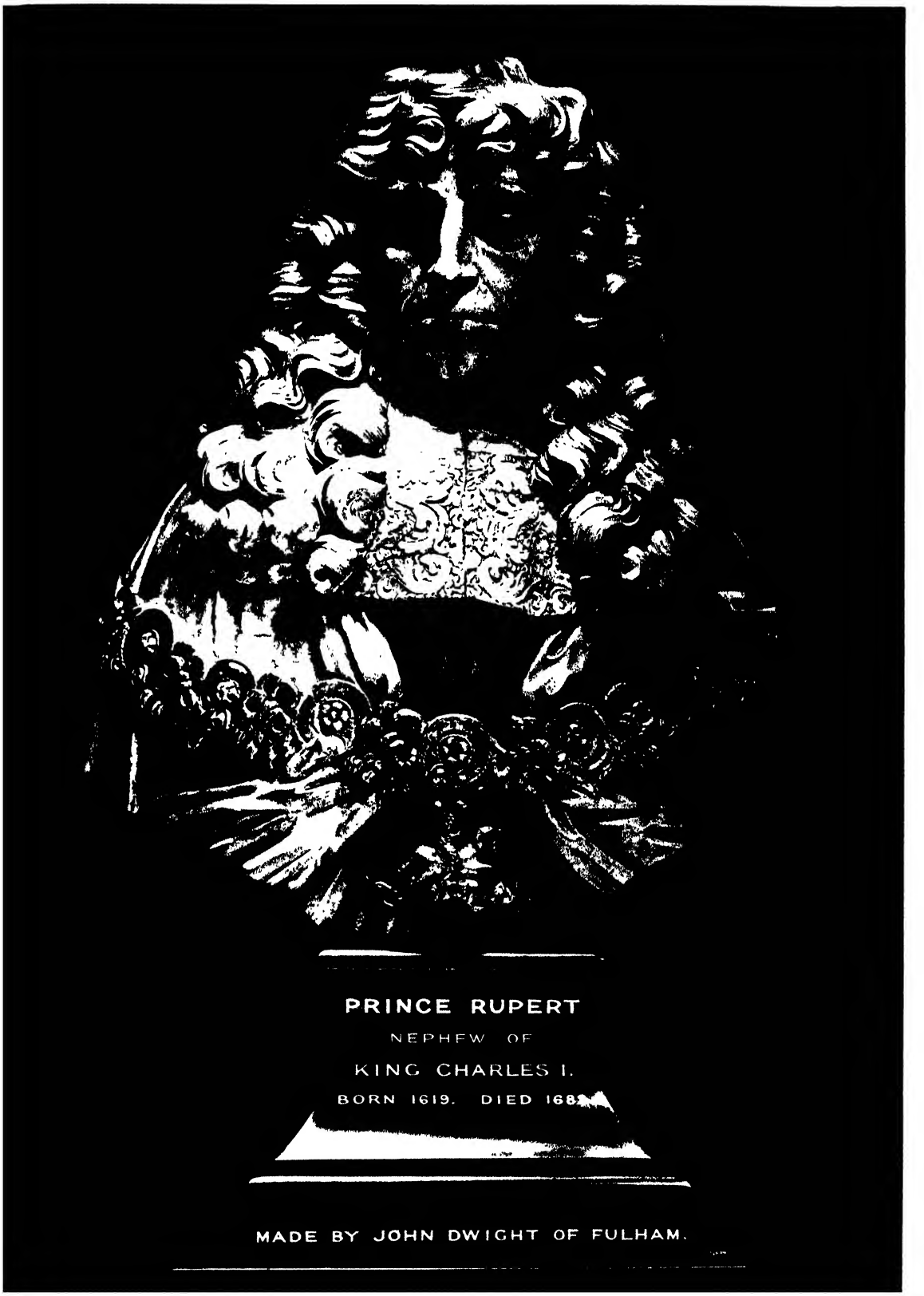
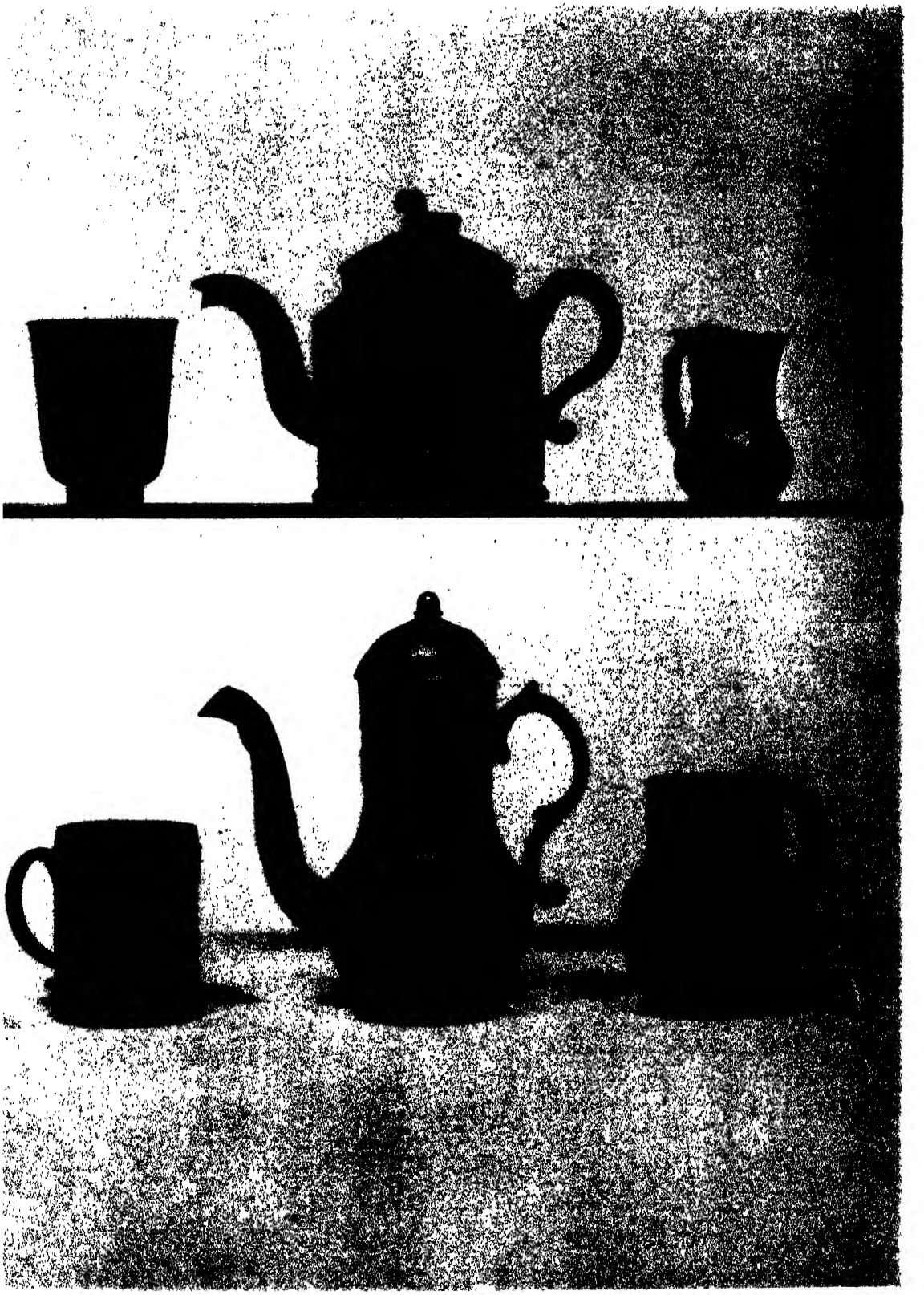

PRINCE RUPERT
NEPHEW OF
KING CHARLES I.
BORN 1619. DIED 1682
MADE BY JOHN DWIGHT OF FULHAM.

F 35

F 19

F 40

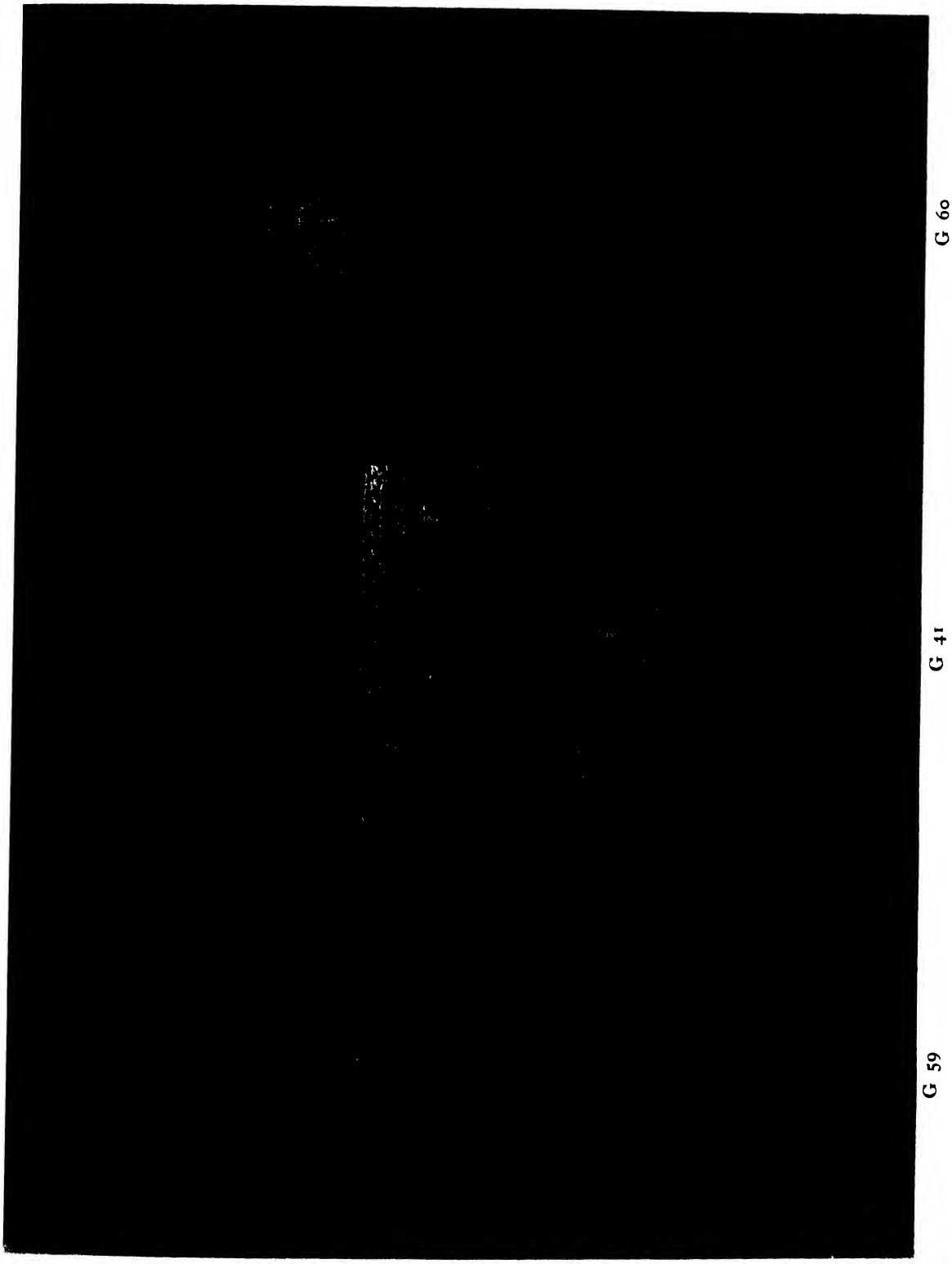
G 8 G 26 G 2



G 37

G 30

G 35


G 60
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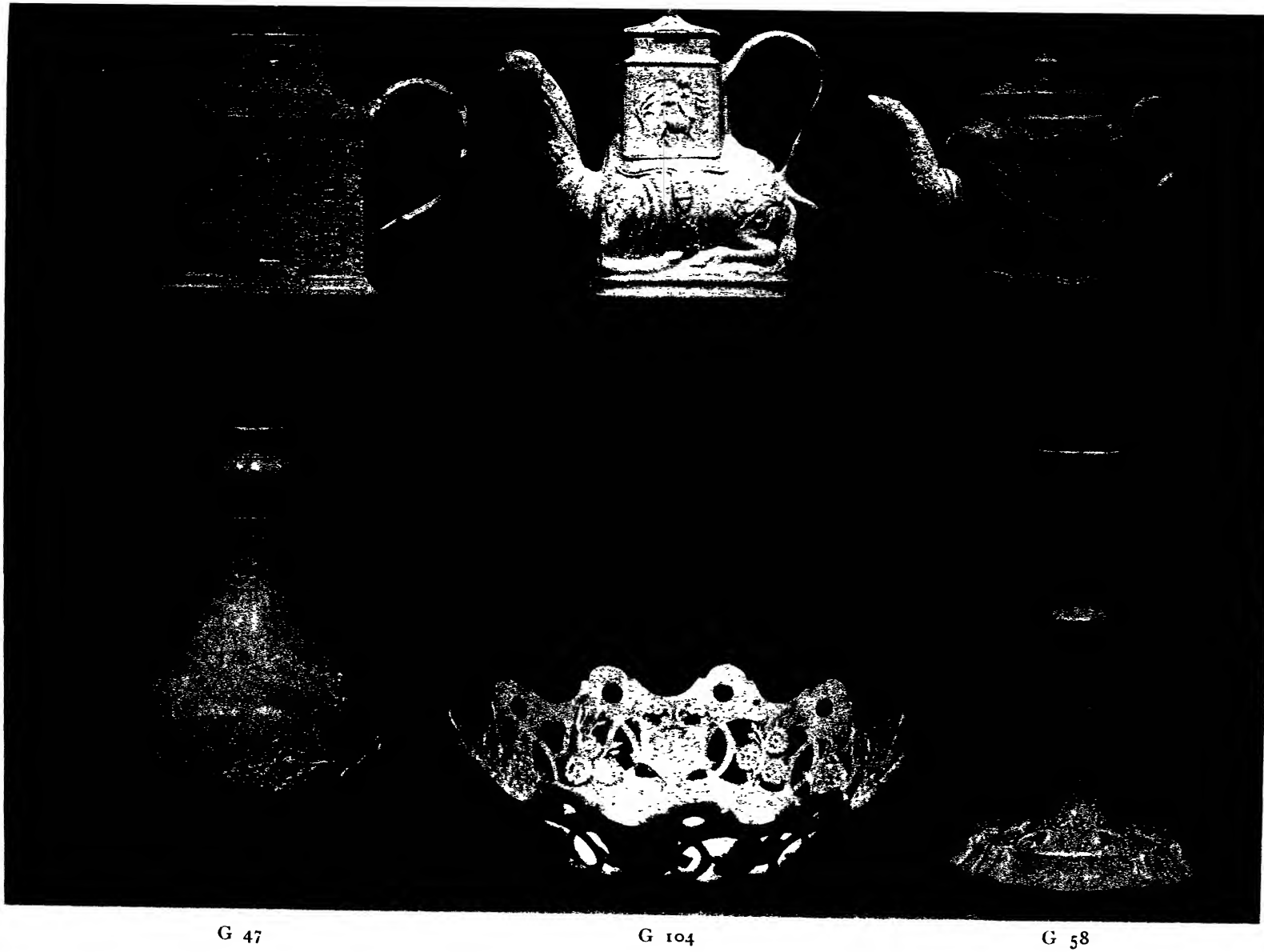
G 59



G 47 G 104 G 58

PLATE XXI

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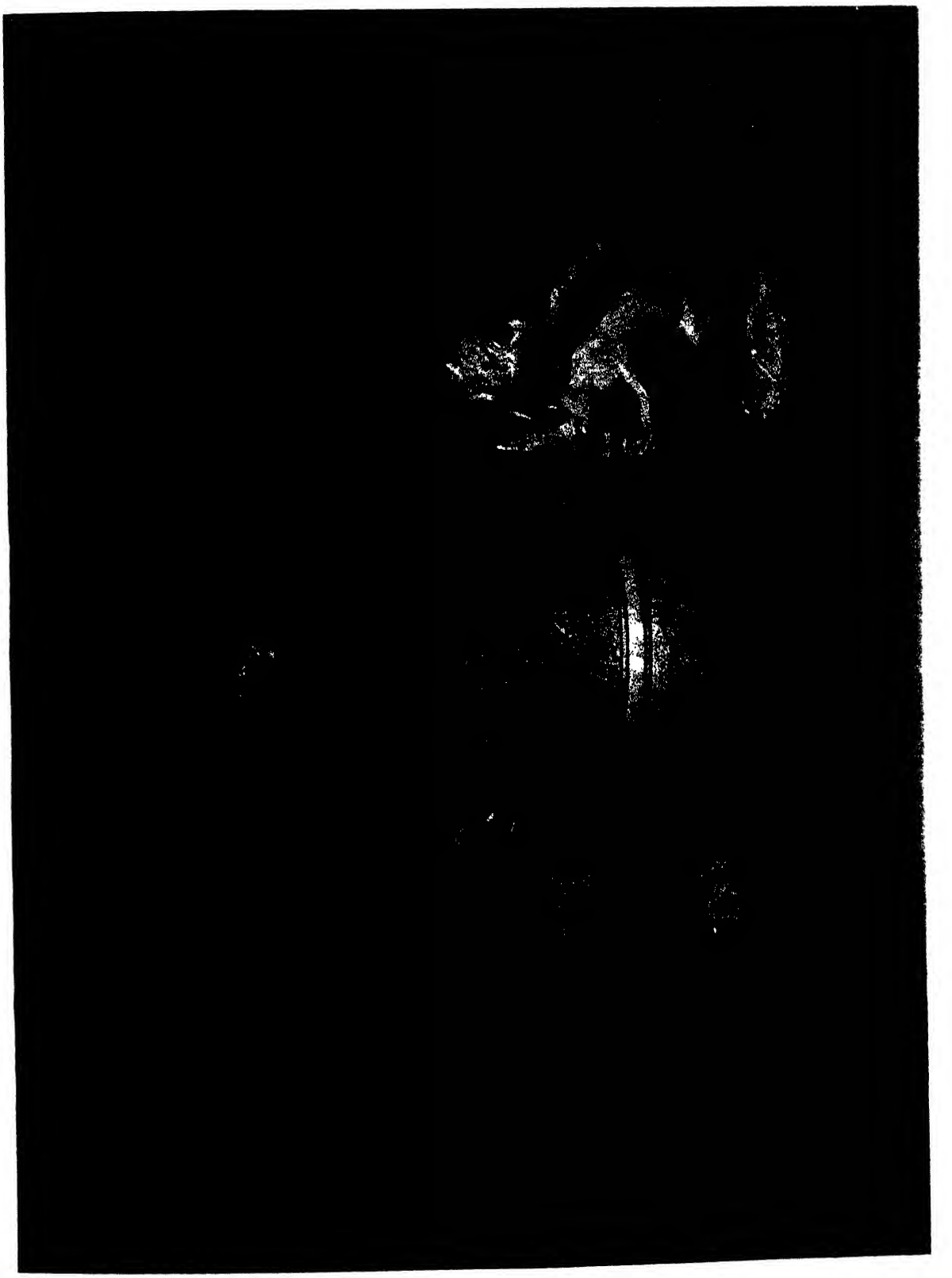

H 23

H 18

H 20

G 32

PLATE XXVII

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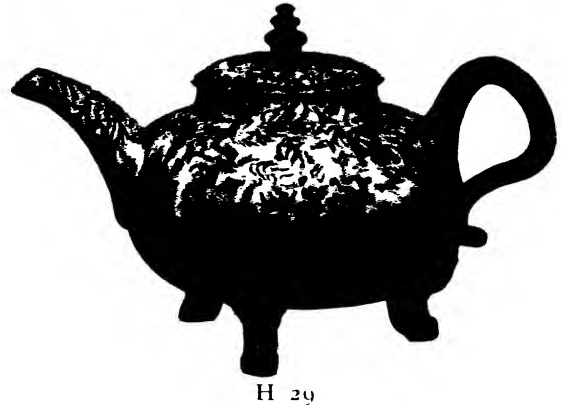
H 4

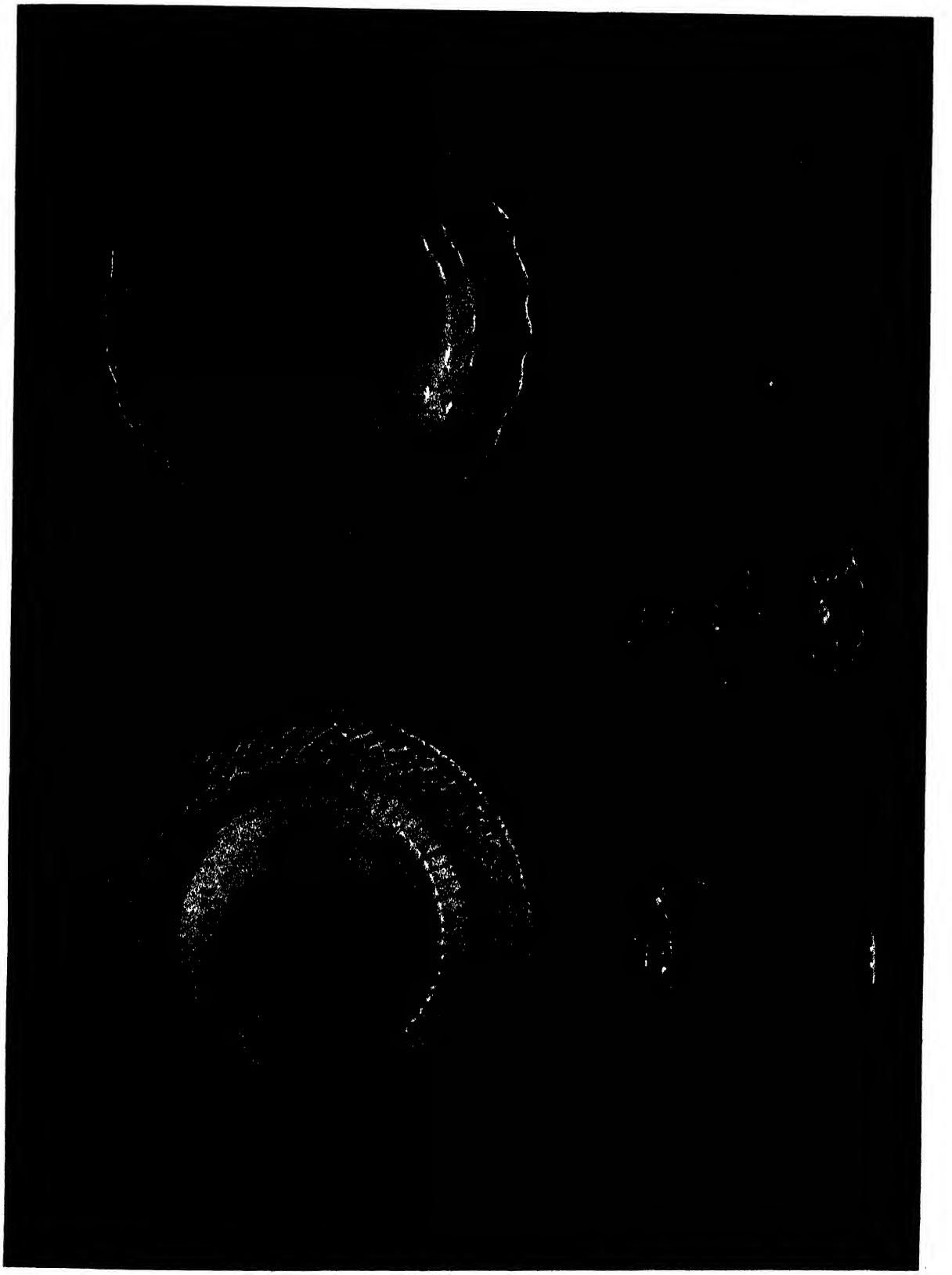
H 32

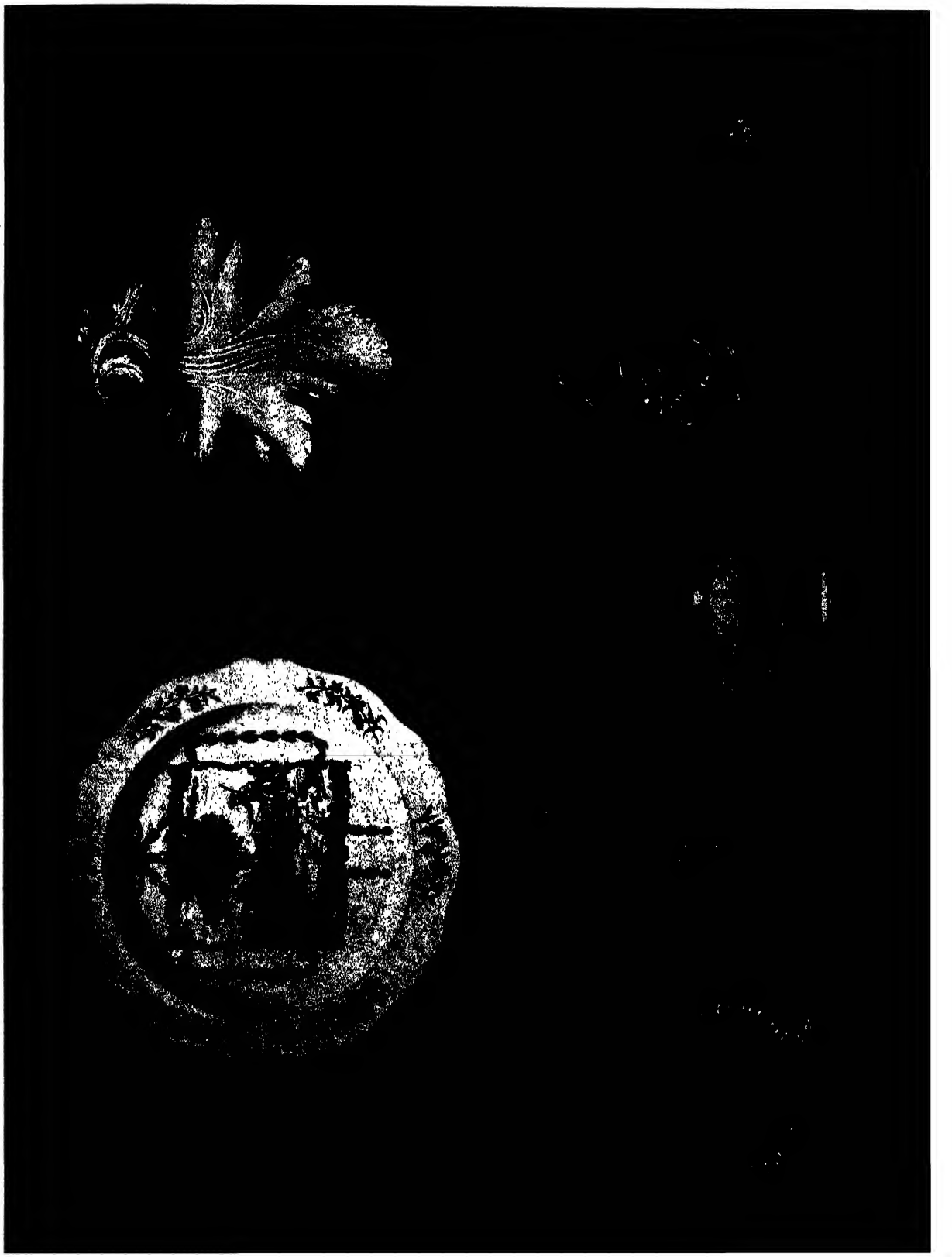


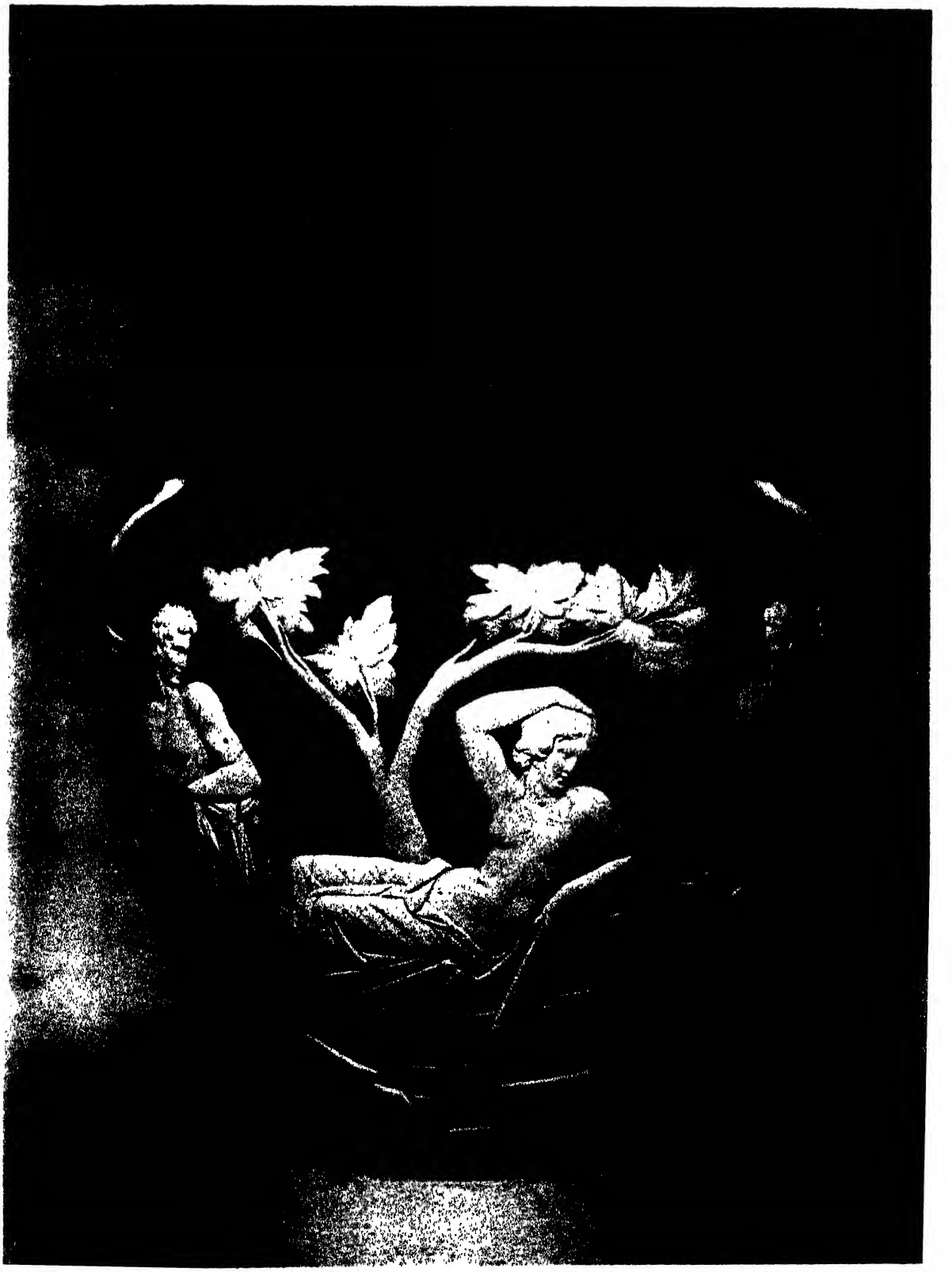
H 29

G 45 H 74 H 65 I. 2 H 72

PLATE XXIX







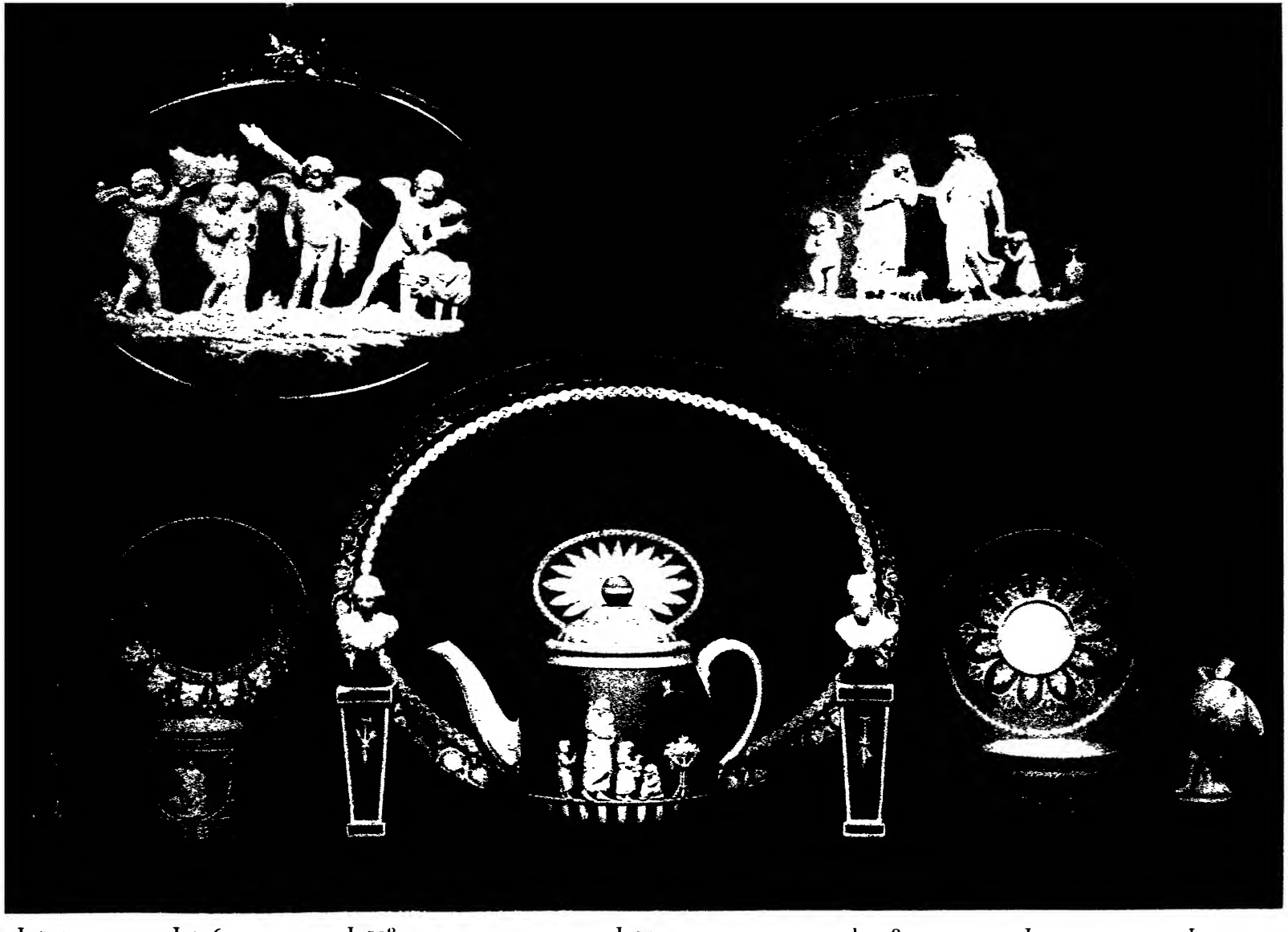


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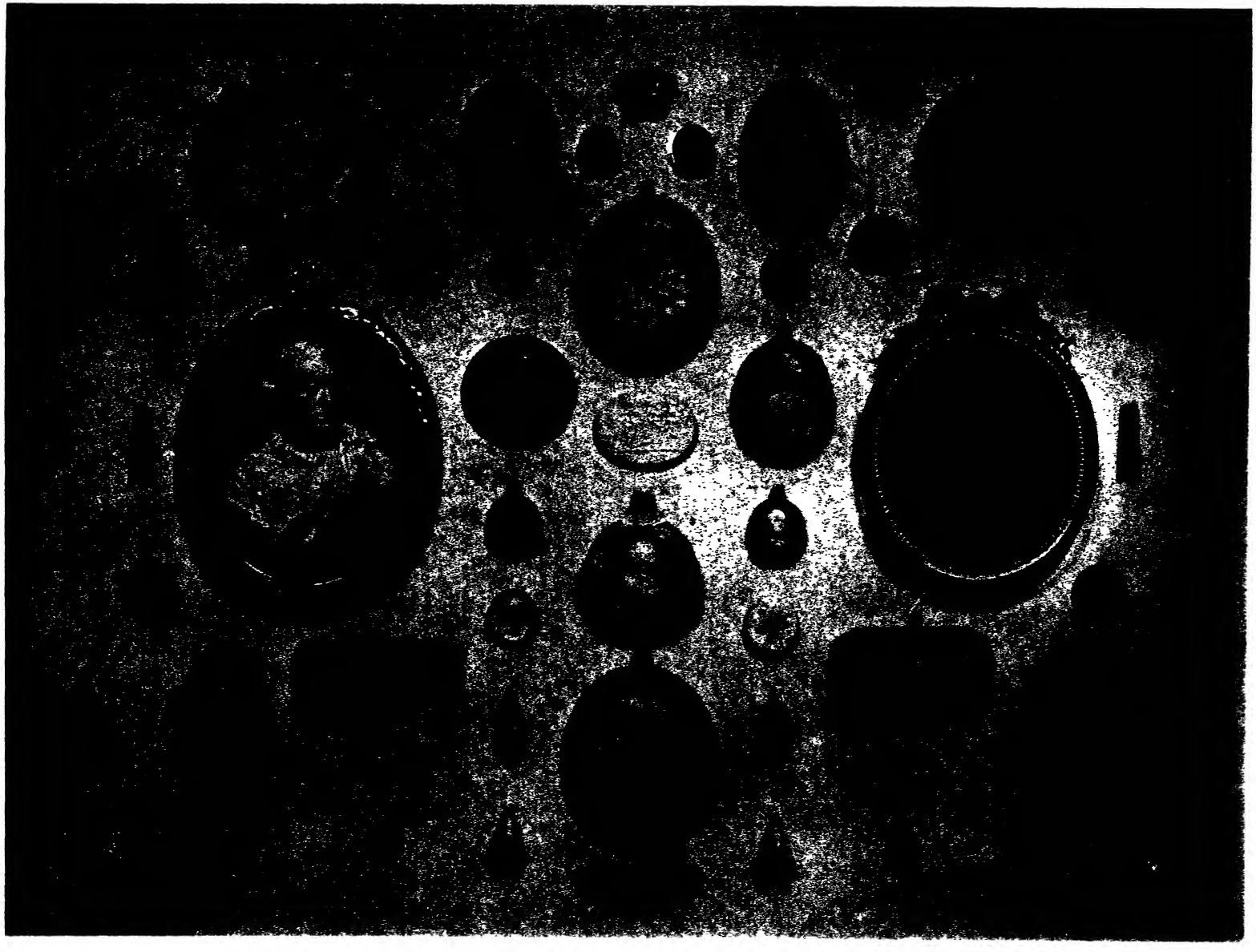
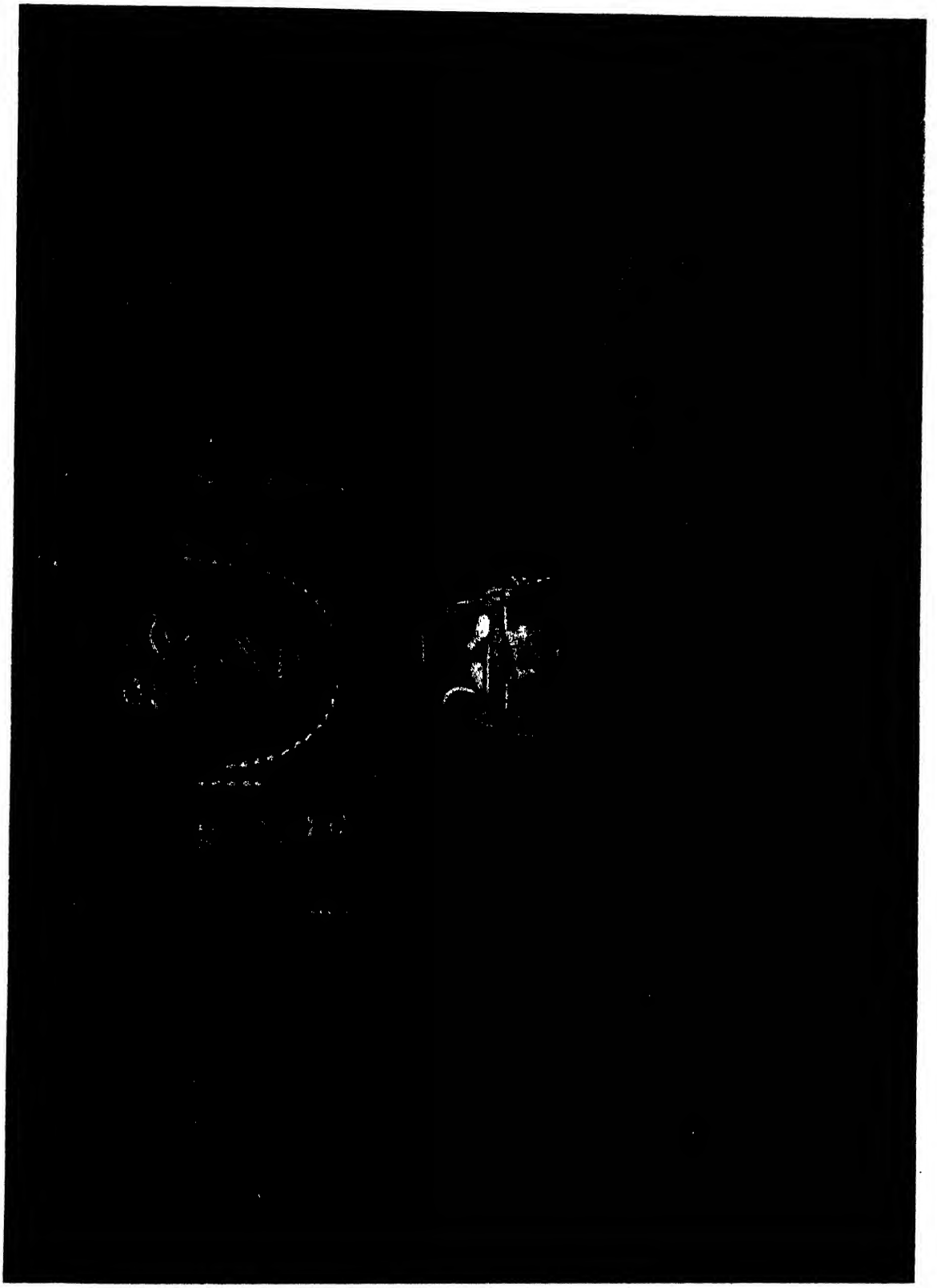
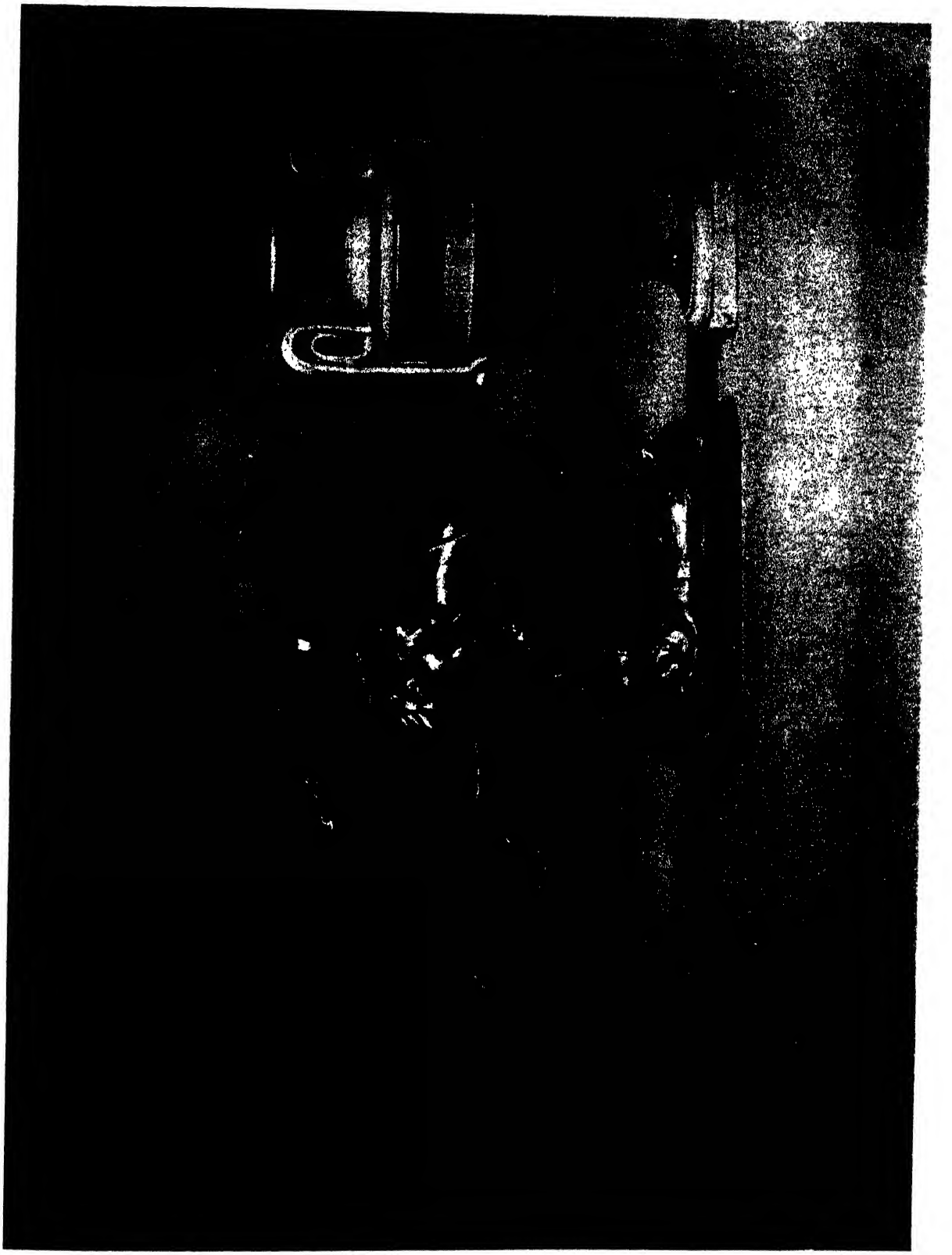
PLATE XXXIV





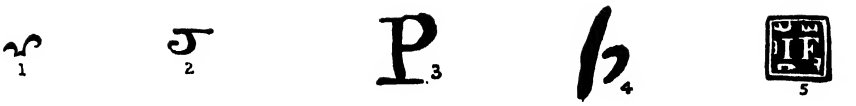


H 78

Q 1

Q 1

DWIGHT'S STAMPS (F 13)



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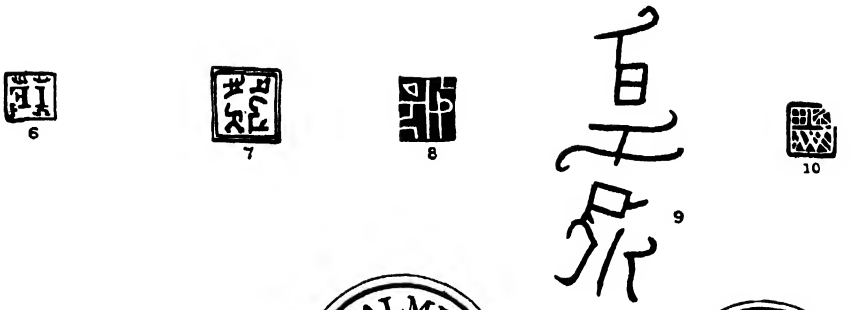

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